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EAGLE IN PURSUIT OF EIDER DUCK

BRUNO LILJEFORS

BRUNO LILJEFORS—GREATEST OF WILD LIFE PAINTERS

BY HIRAM BLAUVELT

FEW realize that today there is living perhaps the greatest painter of wild life which any century has yet given us, for in fact this field of rich art lies practically untrodden. Landseer and Rosa Bonheur in spite of their mutual mediocrity did much to popularize the animal in art, there were

the small Dutchmen and talented Frenchmen who painted the *domestic* animal with considerable agility, but never has there been a painter of Liljefors' marked genius in presenting wild life in all the stark truth of nature. Quite apt in words is Prof. John C. Van Dyke:

"Perhaps the ablest painter of birds and wild animals, at the present day, is the Swedish artist, Bruno Liljefors. His ducks, geese and pheasants are life-like to a startling degree; and his painting of such animals as foxes trotting along the woods, or jumping over fences is worthy of the highest praise, not only for its originality of scene, but for its skill in execution."

A person cannot see the art of Bruno Liljefors, without unconsciously recognizing the Great Master in painting technique, breadth of conception and thorough grasp of his subjects. He paints with the bold, sure brush, and sweeping stroke known as "Impressionism," in which all the elements of color and form in his picture blend perfectly into an unified mass. His brush work is always free, though never careless, so that when his canvases are reduced by the camera the resultant picture seems Meissonier in detail. In another respect Liljefors follows the great Monet. He never paints when the light is not exactly right, with the result that he always has a great many pictures "going" at the same time. This accounts for a very keen sense of time, light and density of air in all his canvases, so essential to the successful painting of wild-life, for in this way alone is it possible to get that intangible, *atmosphere*. Each bird and animal has its regular habits, wild geese and swans come flying in a certain definite way through the twilight. The owl makes his kill in the gloom of night. The hare comes tripping along in the bright sun of early morning. In this way Liljefors makes the mood of all nature fit the action of his wild-life with such success that the observer invariably says to himself: "Yes, that is true. That is just the way they do. I have seen it so myself, down by the fiord in the morning-early."

Such careful attention to light often forces very quick painting. Mr. Liljefors showed me an excellent seascape, a gift to Mme. Liljefors, in the flaming colors of a midsummer night which he painted in less than two hours. He also showed me with great pride, the very first landscape which he ever painted at the small colony of Swedish artists at Grey in France, pointing out the window of his equally famous friend, Carl Larson, in the naive little French house he had tucked away among the willows

half in the distance. I thought his face, for a moment, sobered at the memory of those youthful days of painting and study there.

But Bruno Liljefors is more than artist; he is the keen naturalist gone out a-painting. He sees with the eye of a John Burroughs and records these peerings into nature with the living paint of genius for us ordinary people to look upon. Active and tireless at sixty-four, he spends his days tramping through the fields and woods in the study of birds and animals, or lying on the rugged coast where the furtive sea-ducks dart in and out among the rocks. Not a thing misses his quick eye from the ripples on a tiny pool to the slender blades of grass, or the curling leaf of a tree. In power of observation he is almost incredible, as in visual memory, for his eyes seem to leave photographic impressions on his brain, impressions which are accurate to the smallest degree. His friends often say that after a hard day of hunting, he will come home and describe a scene with such minuteness that one would think he had an actual photograph of it before him, but in truth he scorns photographs, and will not paint from them. After a long day in the woods, he sometimes returns to his studio and paints some unusual landscape which struck him that day, entirely from memory. This canvas is then laid aside, until some later day he sees the exact animal in the exact pose which will fit into this completed background perfectly. Then is the animal painted in, and an exceptionally good picture is the result, for the fox (if it happens to be that) virtually lights cat-like and life-like amidst the wooded canvas as if cast there by the hand of Nature herself.

Liljefors is indeed fortunate, although he has undoubtedly spent many years in training it, in having such a highly developed visual memory, for wild life is timid of man. There can be no long posing. The artist from just a fleeting glimpse must catch with his eye the pose which he wants, and remember it until it can be transferred to canvas. For this reason, such painting is extremely difficult, and one might be deceived by such a phenomenal accomplishment as when Liljefors painted one of his best and most famous eagle pictures in a hotel room at Copenhagen within a few



WILD SWANS

BRUNO LILJEFORS



HAWK'S NEST AND YOUNG

BRUNO LILJEFORS



ELK

BRUNO LILJEFORS



EAGLE

BRUNO LILJEFORS



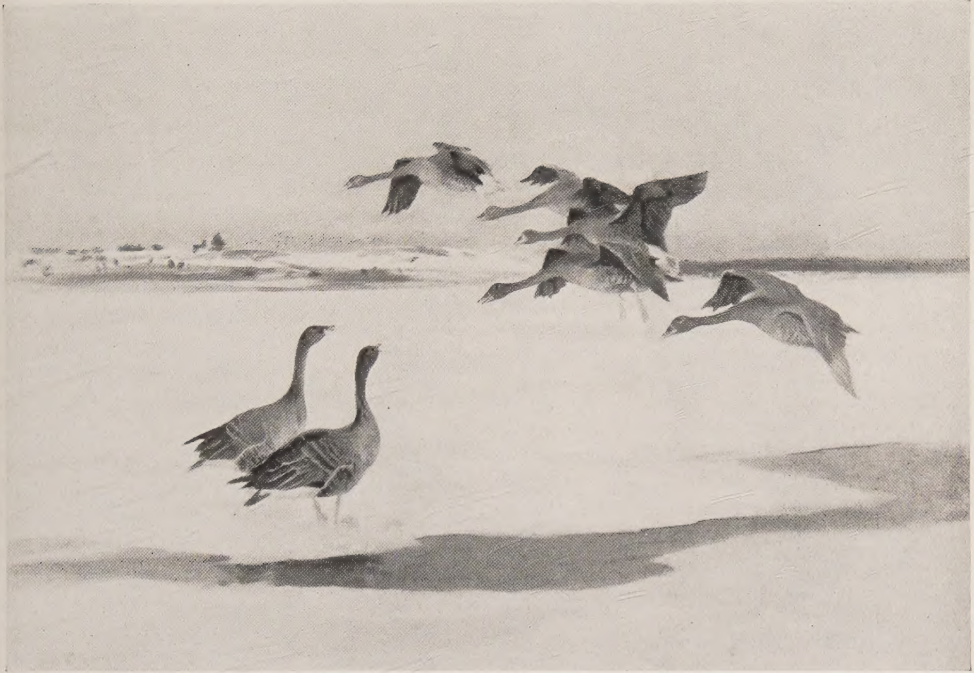
WINTER-HARE

BRUNO LILJEFOR



FOX IN WINTER

BRUNO LILJEFOR



WILD GEESE IN FLIGHT

BRUNO LILJEFORS

hours, *all from memory*. No man who is not as near nature could catch the spirit of the deep forest and the open sea. Then there is the rough shaggy texture of bark on tree-trunks, moss on rocks, the silent softness of deep snows, the still crisp air of low temperatures, the mist on barren marshes, the delicate reflection in quiet pools. All these Liljefors catches masterfully just as he remembers them from life to give his works the intrinsic charm, truth, and power, which they inherently possess.

Most difficult of all painting, he creates feathers which are really feathery and light, fluffy fur which is really thick and warm against the chill winter, hair that bristles in anger or fright. His birds fly on swishing, whirring wing, beneath which you feel there is real air supporting their weight. The problem of painting air, one which seems to have bothered the artist of all times, Liljefors has conquered. There is an abundance of air, space and third dimension in all his work. Few artists have mastered *motion*. Liljefors has had to deal with motion intensified to the point where it becomes "speed." Wild ducks down wind have been proved to

fly over 120 miles an hour, which makes their wings one of the fastest moving things of life. In several of his duck pictures where the birds are well under way, Liljefors has painted their wings as merely an ill-defined blurr, so giving the impression of rapid, recurrent motion and terrific speed. I asked him how he happened to hit upon this trick. He simply replied that was the way their wings looked in flight. The eye is not fast enough to follow them, and even the momentaneous shutter of a camera is not quick enough to catch them still, for in a photograph the wings will be blurred also. Again his keen observation has led him into a very original effect in wild-life painting, since never in all my study of wild-life painting have I discovered this acquisition of speed through visual vibrations. Nor does the high directional speed of his objects carry them out of the picture, and therefore his compositions are so nicely balanced and counterbalanced that they hold together with unusual unity. Like all great artists, Liljefors composes with natural simplicity, good taste, and careful arrangement of masses with the result that he always ob-

tains the maximum of unity, at the same time retaining power.

But lying deeper than all this, is the realization of the true significance of the events of nature and the struggle for existence. Nature is not all summer time. She is a hard unsympathetic mistress, and her children must help themselves. Ever there is that stern cry for "Food." Each wild thing to live must prey on the slightly weaker. The weak rely on their cunning and fleetness to escape and live on. So the small tragedies of nature are enacted daily and pass unnoticed to man unless some genius like Liljefors paints them with infinite understanding. What more difficult to reproduce with the brush than the quiet fatherliness of old and dignified gulls, the cautious curiosity of a nervous mother snipe, the quick whirring wing of a duck, the merciless eye of the horned owl, and above all, the eagle on wide sweeping wing with ferocity in beak and talons? All these and more Liljefors has given us, learning his art from nature herself, for direct to her and not to Paris had he to go to study his art. Nor has he ceased to study. He told me through Mr. Strandman, our interpreter:

"I am learning something every day. This fox just finished, I feel is my best, for my art is developing continuously, and my best work will be the last picture which I paint."

I also asked him about the famous portrait of him by Zorn in the Swedish National Gallery. He replied:

"Yes, we had a great deal of fun painting that. Zorn was supposed to be painting it on a commission, but when he had finished it, he said: 'That's much too good to let anyone else have, Bruno, we'll keep it ourselves, which we did, and of course, as you know, it now hangs in the National Gallery where it belongs.'"

Liljefors is still painting vigorously. His work is at its best. His imitators are many, his equals none. Without a doubt, within the course of the next ten years, it will be our privilege to see the greatest of his masterpieces accomplished, which will even more firmly establish his position as the foremost painter of wild life that has yet lived. And as if to prove that a prophet may have honor in his own country, the king has just bestowed upon Liljefors the large Tessin-medal, a very much coveted and uncommon honor, which has been given to no other living Swedish artist except the equally famous Prince Eugen, he of the beautiful landscapes.

What honor to be ranked not only one of the first artists in Scandinavia but also of the world, as is today Bruno Liljefors, greatest of wild-life painters!

WAR MEMORIALS

A RADIO TALK ¹

BY J. MONROE HEWLETT

THE WORLD WAR has been fought and, as one result of it, we find a widespread desire to memorialize the courage, the devotion, the unselfishness which made victory possible, and the question "How can this best be done?" is being asked by hundreds of thousands of people and is being answered in many cases in a way that will not be a cause of pride to future generations.

When I speak of war memorials, I mean monuments or other constructions intended

to embody and symbolize the qualities of the individuals and deeds that we desire to honor. If we do this well, we shall achieve beauty; but, if we do it badly, the result will be ugly for any inappropriate object is ugly. Within the limits of a brief talk, it is not easy to summarize the qualities that should be regarded as essential in a war memorial. Let us for a moment consider one of our greatest memorials and, from the consideration of that, try to draw conclusions that will apply to all memorials.

¹ One of a series on Art in Everyday Life given by authoritative speakers over WEAU, New York, under the auspices of The American Federation of Arts.

Within the past three years this nation has completed and dedicated upon the banks of the Potomac a great memorial to Abraham Lincoln. Architect, sculptor and painter have collaborated in its enrichment. It is universally regarded as one of our noblest works of art. Why? Because in all that they have done the architect, the sculptor and the painter seem to have grasped the idea that the immortal words of the second inaugural, and the Gettysburg addresses inscribed upon the walls of the memorial are at once its key-note and its justification. No beauty of architectural detail, no sculptured effigy of the great president can augment the force or the significance of these words. All that the artist can do is to aid a little in bringing to the beholder an attitude of mind appropriate to the reading of such words.

And so it is with any memorial of great men or great deeds. It must stimulate great thought or it fails of its purpose and becomes an ugly failure. All over this country today such ugly failures are appearing—monuments conceived not in the spirit of reverent contemplation of heroism but in the desire to make the most show for the money expended.

Fortunate is the American town or village today that does not contain some Civil War memorial that brings to the beholder a pitying smile at the bad taste which brought it into being. We frequently hear gratification expressed at the improvement of public taste during recent years, and yet here we are again starting on the same orgy of bad war memorials in a form aggravated by the fact that the World War memorials will outnumber the Civil War memorials by fifty to one.

However modest or however grand a monument may be, the choice of site for it is of supreme importance. A certain isolation, a certain freedom from the confusion of busy traffic seems essential to permit the beholder to contemplate the inner meaning of such a tribute.

If a war memorial means anything to the community that erects it, it means something more than an ostentatious display of public spirit, something more than an interesting architectural or sculptural object placed so that every passing tourist may observe it. It should mean and em-

body the kind of thought which is too sacred to shout abroad in the market place, too fine in its texture to be brought into competition with the honk of the automobile and the clang of the trolley car.

So, to those who are charged with the selection of a site for such a memorial I would say: "Find a spot surrounded by grass or trees, a quiet spot, and then provide in your plans for a seat from which the monument may be viewed and the theme of the monument pondered.

Now as to the memorial itself.

What form shall it take?

That is a question to which there are many answers. The enterprising manufacturer of memorials is ready with suggestions "to suit any taste." "Say it with sculpture" seems to be his motto, and he might well add, "if you can't get good sculpture, get bad sculpture and not one person in ten will know the difference." There is nothing else quite so cheap as cheap sentimentality, but the ready-made, stock sculpture being offered today to committees charged with the selection of war memorials is dear at any price and should be treated as most of us would treat the proffer of a ready letter-writer when we are engaged in the effort to express on paper the deepest thoughts of our hearts.

One of the great subjects of discussion in regard to memorial sculpture today is "Realism versus Symbolism."

Realism is so apt to be commonplace and over-insistent upon detail.

Symbolism, or idealism as it is often called, is so apt to be stale and overworked.

The really fine things in sculpture, as in other forms of art, combine realism and symbolism, not according to any fixed rule but through the masterly discretion of the artist—the subtle instinct which, more than any other quality, differentiates the great artist from one who is not great.

So, whether the interpretation of your theme is a doughboy with bayonet and gas-mask, a knight in mediaeval armor, a gentle, patient woman's figure with a cup of water for the suffering or laurels for the victor, an eagle soaring or at rest, a flag-draped coffin, or a block of stone with a few words inscribed upon it, it will be adequate or inadequate, beautiful or ugly just in proportion to the beauty of the thought which

conceived it and the elimination from it of everything not in harmony with that thought. The simplest possible expression of that thought in a harmonious setting will most surely carry its message on to future generations.

Committees charged with the erection of war memorials are frequently deterred from consulting the highest authorities in their locality by the idea that expert service is expensive and that the best artists are not interested in small things. I believe that this is a mistake and that in any undertaking of this description the best artists available

should be consulted. Unless I am greatly mistaken in my estimate of the leading artists of this country, economy as well as fitness and beauty will be secured in this way.

Finally, whatever the horrors and sufferings of war may be, they pass, and in a generation or two are forgotten. The enduring horrors are those perpetrated in marble and bronze. Is it too much to ask of the people of this country that they should interest themselves in seeing to it that sentiments of love, patriotism and honor are not made a mock of by bad memorials?



TAPESTRY, BRUSSELS, EARLY 16TH CENTURY

LATELY ACQUIRED BY THE PENNSYLVANIA MUSEUM, MEMORIAL HALL, PHILADELPHIA

INNOVATIONS AT VENICE

THE XVTH INTERNATIONAL BIENNIAL

BY HELEN GERARD

ONE DAY late, only, the morning after Saint Mark's Day, the Venetian sunshine, ever faithful to this occasion, broke through the universal cyclonic disturbance for the king's arrival in the historic *bissona* and gondola procession to the opening of the XVth Venetian Biennial International Exhibition of the Fine Arts.

It is not quite as at other times that we can, and must, view this great show, for the immense two years' preparatory work has been carried on under extraordinary difficulties from without, on the one hand, and, on the other, by new elements in the Directive Council and the Jury, devoted to the achievement of several radical and long-needed changes, since the institution is now about midway between its silver and its golden weddings. If, as is usually the case with loudly called for reforms, no one is altogether satisfied, the public cannot but note that the reduction of the long-standing invitation list cut out a good deal of dead wood and, while that and a secession started among some of the Venetian painters during the last exhibition may have reduced the numbers by a couple of hundred, a higher average standard is obvious, especially in the work submitted to the jury, whose verdict was braved by over a hundred more artists than last year, and—a fact to admire—among them were some of the non-invited.

Of the twenty-three hundred odd works, over thirteen hundred are in oil and tempera, about one hundred and fifty each fall under the heads of water color and decorative art, nearly three hundred are sculptures, and over three hundred and fifty are black and white.

The contributors—nearly nine hundred—hail from some twenty racial or geographical sources. Besides Italy, which, naturally, has about half the show, thirteen nations are formally represented. Austria, Poland, Sweden and Switzerland fill four of the forty-three halls of the Central or Italian Building, which I do not willingly pass over

without comment, no more than the interesting single pieces by foreigners in the international rooms.

In the national pavilions:

Salient among Holland's twelve groups of paintings by twelve living men are a self-portrait and four superb canvases by Van Gogh. The new wing connecting the Holland and Belgian pavilions (as all are to be connected in time) is inaugurated with Belgium's display of almost fifty of the rare oils, pastels, water colors, drawings, lithographs and etchings by Felicien Rops (1833–1898); and in the pavilion is a most interesting exhibit of the sculpture of George Minne, besides paintings and black and white by more than twenty-five of the most forcible members of the Laethem-Saint-Martin colony which gathered about Minne after he went to live at that village on the Lys. Spain has, in addition to an excellent representation in painting, sculpture and black and white, what to many is the greatest event of the exhibition—a self-portrait and twenty-two life-size color sketches of Spanish peasant life by Sorolla. Hungary makes the usual full and varied contribution with four principal individual shows, led by Bartholomew Karlovsky's especially interesting portraits of the Archduke Joseph, the Archduchess Clotilde, Ferenc Bolgâr and other well-known Magyars. The Czecho-Slovakians fill a new pavilion of their own with about eighty by no means mediocre paintings and sculptures, nothing else, however, touching the level of their noble Jan Stursa.

Mestrovitch is represented in the Central Pavilion by a cast of "St. Francis" and four bronzes—all, I think, from his present home in California.

The German pavilion has a tiresomely arranged show containing much that is excellent by well-known men, including paintings by Liebermann, Slevogt, also Kokoscha, and sculpture by Kolbe and others. England continues to present the greatest number of exhibitors of any one country—a haystack

in which the exhausted looker finds a Lavery, an Orpen, a Nash, three beautiful etchings by Brangwyn, two drawings by McBey, a delightful little show of woodcuts by Eric Gill and other precious "needles." The French place in contrast to Bernard's and Bartholomè's sculptures and good examples of a few great painters of the preceding epoch—including new-found Degas portraits from his birthplace, Naples—with one Matisse painting and almost a dozen lithographs, and groups of from six to fifteen of the characteristic water colors of Signac, besides paintings by Derain, Vlaminck, Utrillo, Marquet and others.

The great deduction to be drawn from this exhibition is that the once all-powerful French influences upon the art of the other countries of Europe, although still in evidence, is no longer dominating.

Most of all is this noticeable in the Italian exhibit. The evidence of a great reaction, barely discernible in the last exhibition, has now become clear. The spirit of "we can do it ourselves," suddenly realized by the Italians upon their first war victories, now pervades their art, as well as every other channel of the new activities of this people so young in independence, after centuries of disunion and forced subservience. Although under those vicissitudes their incomparable art sank to mere academical forms, and their artists, as a whole, only derided their own reformers, their absorbing political struggles were hardly ended in freedom and national unity, when in this Biennial the City of Venice founded a progressive exhibition which should stimulate the Italian artists by enabling them to compare their own work with that of foreigners, especially with the painting of certain justly celebrated Scots and Englishmen and of the French then rapidly dominating the artistic world.

But, besides welcoming the best of all foreign influences, the Venetians have continually exhibited the best modern Italian art, including such proof as it has been possible to collect that the sometime despised reactionary Italians have been inspired by the true liberating vitality, and that they, too, have known how to draw, to paint, to sculpt. In these collections is now discovered much painting of the highest quality; and in them are hidden the passionate and often heart-breaking life histories of men who, in

the midst of so much art blindness, had the perception to see true values for themselves, and the character to endure extreme poverty and contempt for the sake of breaking away from some of the worst phases of the conventionality by which art had become obscured. Abroad, when not at home, some of these pictures built up great Italian reputations almost unknown today until some such opportunity as this recalls them and reveals the amazing force of the message they still have—for us, complacently basking in the light they so painfully sought and found.

Especially are the memorial collections of this year to the point of our knowing a little more about the fundamental and formative periods of the real home brew in modern Italian art. The Italians themselves have, by means of a full generation of these comparisons, as well as by their own studies at home and abroad, grown into a better understanding of what does or should differentiate their artistic conceptions from those of any other people, and once more in their history they are overcoming or amalgamating all direct foreign influences, as, if subject to them at all, any race of artists must do before they can give vital expression to their racial temperament.

Most important and of inexhaustible beauty and instruction among these pioneers' exhibits is that of Giovanni Segantini (1858-1899), some thirty oils, pastels and water colors, besides a score of no less interesting drawings, brought together from public and private galleries of nearly a dozen cities of Europe. Representing Segantini's five distinct periods, the last of which gave him the name of "the recluse of Maioja," here is a progressive revelation of a great genius still apart from all others in that which he had to express, as in his manner of expression.

Older than Segantini, and his predecessor in the same great movement, was the Lombard lyric impressionist Daniele Ranzoni (1843-1889). Forty odd portraits represent Ranzoni's "pictorial exercises," as he called them, "painted with his breath," and at least eight of them are dated before 1871—the year in which Monet and Pissaro went to London to study with Turner! That was eight years before Segantini entered upon his earliest and so-called Milan period. Ranzoni and his friends Cremona, Grandi,



PORTRAIT OF A DOMINICAN FRIAR

BY
BACCIO MARIA BACCHI

XVTH INTERNATIONAL EXHIBITION, VENICE

Grubici and others were already open rebels against the academical bondage of that epoch encouraging one another to work alone rather than under their rigid teachers, in the open air rather than in the dead calm of the studios, to seek every means that appealed to them to paint sincerely what they saw and felt, and, so many years before either the Frenchmen or Segantini set the example, they sometimes used "divisionism"—as all great masters have done—to produce certain atmospheric effects.

Twenty-five oils and pastels reveal another member of the so-called Lombard emancipation, Emilio Gola (1852-1923), who, up to his death three years ago, still made a sensation in every large exhibition with his town-scenes and his pictures of women, especially in their mastery of flesh and of the play of light and shadow upon black drapery.

Among the Milanese of today, Ernesto Bazzaro, the dean and still vigorous leader in a life-time resistance to foreign influences, is represented by two canvases on his favorite subject—Chioggia, always fresh, never repeating himself, an impressionist of brilliant, harmonious style. Two landscapes of especially fine—and Italian—characteristics are by Arturo Tosi, who will be seen at Pittsburgh this year for the first time; and two more are from Giuseppe Carozzi, the high mountain painter known to us also through our own International, and apropos of which his work in the Engadine was included in a study of some Italian painters in this magazine a few years ago. To name but one other among several, Aldo Carpi's three portraits—one of himself—and five landscapes are a revelation of the mature abilities of a painter hitherto best known for eccentricities, real or apparent.

Three of the strong Piedmontese group will be seen also at Pittsburgh next fall. Cesare Maggi, who once studied with Segantini, may be remembered for his mountain scenery referred to in the above-mentioned study. Giuseppe Montanari continues to paint superbly in a modest way of his own, typified, perhaps, in his choice of subjects from the humblest in the hard-working walks of life. His wonderful old peasant woman wearing the gold war medal won by her dead son in the XIIth Venetian procured this young and little known painter

his invitation to exhibit at our next Carnegie. There, too, will be an opportunity to verify the noble qualities of another Torinese, Felice Carena, whose sincere classic realism has nothing in conception or execution which is understood today by any popular use of those words. Two of the most important of the sixty-odd paintings and sketches in this interesting one-man show were bought by the Modern Galleries of Rome and of Florence. In the latter city, by the way, Carena is now professor of painting in the *Accademia delle belle arti*.

Leading the Venetian group is a memorial show of twenty-five paintings by Marius de Maria, known as Marius Pictor, who died at Asolo but two years ago, with a high reputation for having achieved the expression of a personal spirit through a technique all his own, obtained by many years of experiment in the methods of the Old Masters' use of tempera with *vellatura* of colored varnishes. Especially well he painted silence, solitude, the mystery of old streets, deserted squares, bridges spanning deeply shadowed canals between the corroding walls of ancient palaces. The few beautiful temperas of the venerable master Cesare Laurenti may be studied in contrast with the De Maria memorial, these lifelong friends having always maintained their separate conceptions of art while pursuing much the same lines of research in the methods of the old Venetian painters, and which Laurenti has passed on to Guido Cadorin, Bartolomeo Sacchi and other disciples who have preferred the glue tempera and *vellatura* mediums to the more generally used oil colors. Cadorin, who has well entered upon a brilliant career in many departments of art, including fresco painting (he is now decorating the new Hotel of the Ambassadors in Rome), has, in one of the three pictures he exhibits, the sitting half-length of the Signora Protti, a masterpiece of secure, unostentatious, finished tempera portraiture. Sacchi, with the same medium, surpasses his "Blind Man" bought by the King at the last exhibition, in two paintings, especially his "Cupid and Psyche," excellent nudes—Psyche firm, round youth in repose, Cupid a flying male figure, full of harmonious movement, carrying out with charm a conception which might so easily have been ridiculous. One of His Majesty's notable



LA SIGNORA PROTTI

GUIDO CADORIN

IN TEMPERA WITH VELLATURA VARNISHES
SHOWN IN THE XVTH INTERNATIONAL EXHIBITION, VENICE

purchases this year is "Blue Harmony," a luminous half-length woman's figure in pastel by Livio Bondi who is exhibiting in his first Biennial, after having won, last summer, most of the honors in the Exhibition of the Ex-Combatants of the Three Venetias.

Compelled for lack of space to pass by so much of interest, we may only linger a moment in the large collection—supplementary to the personal show of the XIIIth Biennial, and the last work of Lino Selvatico, lately killed, in the prime of life, by a motorcycle accident, a painter famous throughout

Europe and son of the founder of this Exhibition, the Venetian poet Luigi Selvatico whose bust is in the adjacent Public Gardens.

At the head of the especially creditable Tuscan group is the Armando Spadini memorial of eleven paintings and sketches which the public has never seen before. Spadini's show in the last exhibition won his first wide and definite success, which, although he was then forty, he took with his always youthful sincerity. He must have said to others, as he said to me: "I only hope to do better." In the winter of



THE THREE AGES

ARMANDO SPADINI

SHOWN IN THE XVTH INTERNATIONAL EXHIBITION, VENICE

the following year, Spadini died from the privations that sincerity had cost him. Never did a "commercial" or "mannered" picture or sketch grow under his hand. His wonderful technical skill was a self-wrought-out means of the interpretation of compelling subjects which were a part of his daily existence, always in his heart: the landscape near his little villa on the outskirts of Rome, whither he moved from his native Florence upon winning the Painters' National Pension for three of his early years, in rare portraits of his friends, but most of all in the marvelous qualities of his wife (who abandoned her own painting for his), in his chil-

dren at all ages, at the family table, in the kitchen, in the barnyard, among the pets. And each thing he did with one single purpose—to achieve in it a more satisfying piece of painting than he had been able to do in anything preceding it.

Florentine, also, is Ardengo Soffici, critic and painter, who this year—he, too, in the forties—has his first personal show in this Exhibition, twenty-five vibrating portraits, figure-pieces, landscapes, and studies in still life. Young Primo Conti's seven canvases play no "card" in subject, as his Chinese lady—recorded of other shows—but win out on fair test, especially in a portrait of



BLUE HARMONY

LIVIO BONDI

SHOWN IN THE XVTH INTERNATIONAL EXHIBITION, VENICE
PURCHASED BY HIS MAJESTY, VICTOR EMMANUEL III

Vasco Salvini (grandson of Tomaso, the famous stage hero of our youth), in his great comic creation of the traditional Florentine "Stentorello." I should like to mention other distinctly non-foreignized young Tuscans who are showing much better work than I have ever before seen over their names, such as Franco Dani (whose landscape of last year was bought by the Florentine Modern Gallery, and who this year will send his first contribution to Pittsburgh), Raffaello de Grada of Florence and San Gimignano, Vittorio Nomellini, brilliant son of the impressionistic colorist Plinio Nomellini, whose

work is also in evidence, Viani of Viareggio, and the Triest-Florentine who shared the Ussi prize with Conti, Giannino Marchig, who exhibits a notable work in the "Raising of Lazarus." Of three excellent landscapes which Alberto Calignani was not afraid to present to the jury, "Tuscan Country" will be hung in Florence's Modern Gallery, which has also acquired one of the best figure compositions of this Exhibition in Baccio Bacci's sleeping "Quarrymen of Monte Céceri," a characteristic subject from the *pietra serena* quarries (whence comes the gray building stone of Florence), not far

from Bacci's home at Fiesole. Bacci, outgrowing his self-consciousness and an almost photographic fixedness of pose, together with other "advanced" tendencies, shows some of the most interesting painting of that which has been referred to as the more liberated and purely Italian expression evident

Turning toward the Romans, there is much to study in the memorial portrait show of an independent painter of our great-grandfathers' day who was not without honor in his birthplace, Vicenza, and in the independent but powerful art centre, Rome. We have here a score of examples of pure



BEPPE CIARDI

HENRY GLICENSTEIN

SHOWN IN THE XVTH INTERNATIONAL EXHIBITION, VENICE

this year. It would not be easy to define exactly wherein these subtleties exist. Few paintings can be pointed to as having fully achieved that expression, either technically or otherwise. But, at least among the younger men who are reacting from extreme anti-impressionism, Bacci — pure Tuscan born, who has studied in every great art center of Europe—is one of the foremost in a personal art, surpassing his "Quarrymen" to my mind in the convincing portrait, with the heavy fold-taking habit of his essentially Italian subject, the "Dominican Friar."

XVIIIth century Italian portraiture by Gaspare Landi (1756-1830), who in his portraits, if not always in his grandiose compositions, defied the Wincklemann-Violet-le-Duc high strung pseudo-classic atmosphere of Rome, which Canova admitted ruined his own fresh and true classic genius. Although succeeding Canova as President of the Accademia di San Luca, Landi dared to say, "the softness you see in my flesh is impossible to the painter who studies from marble and plaster."

The modern Romans (if I could but say



ROMAN TYPES, PEN AND INK DRAWINGS BY HENRY GLICENSTEIN
SHOWN IN THE XVTH INTERNATIONAL EXHIBITION, VENICE

this in its fullest sense, of all modern painters!) are still led by Antonio Mancini, who in his eighties paints with the essential qualities of art as no other man living. In his nine canvases I seem to see the quizzically smiling genius of Glicenstein's bust—off in another room—good-naturedly showing us what only it is worth while to grasp and express: light, shadow, color, form—the third dimension and tactile value, as Mr. Berenson says—and personality that looks straight at you to stay with you forever. Amadeo Bocchi, in whose work I always delight, had a good nude. Giulio Aristide Sartorio is represented by a small group of three oils. Paolo Ferretti has, unfortunately, but three of his always interesting landscapes. Two others among the most notable Roman canvases are "Upon the Ruins of the Greek Theatre, Villa Adriana, Tivoli" and a "Pastoral" by Onorato Carlandi whose excellent show at the last Roman Biennial I took for a memorial, whereas happily Signor Carlandi

is in robust health, painting all the time.

From Naples some forty paintings by "Don Giacinto" Gigante (1805–1886) accompanied by a delightful biographical note in the catalogue by the Neapolitan poet and historian, Salvatore di Giacomo. These canvases have the florid taste and the facility, also the charm, of their epoch, when the great Parisian dealers "gave an eye," as the Italians say, for a picture by him or almost any one of the Neapolitans who gathered about Gigante in his little country house, calling themselves the "Posillipo School." Not many painters are by way of supplanting those brilliant old traditions. Caprile is always represented by good pictures. One of his former pupils, long since grown away from the Neapolitan style, and now living at Florence, is Vittorio Borriello, who exhibited here for the first time last year and again has a sincere piece of work in technique mature for so young a man, in two female figures, one regarding the other (who

has her back to us to pour tea), with a subtle expression which throws a psychological light upon the title—rather overworked just now—"The Friends."

The Italian sculptures present a high average with Wildt's "St. Francis" and a colossal head of Pope Pius XI, a personal show in work of a new character by Arturo Dazzi, three bronzes by Sirio Tofanari whose wonderful animals I have had other occasion to praise, a small collection, bronzes mostly, by Emilio Marsili—who has just died at the age of eighty-five—portraits by Paul Troubetzoi, many single pieces of merit, besides two large *mostre individuali* of extraordinary interest. One of these is Henry Glicenstein's first comprehensive exhibit at Venice, although, Pole by birth, he has become an Italian citizen, has been living in Rome for thirty years, and has taken no small part, we are told by an Italian writer, "in the rebirth of pure constructive, severe Italian sculpture which has fought down the 'inflated sculptural impressionism, realism, literary and anecdotal, even melodramatic and commercial decadence.'" Some of the best black and white of the Exhibition is in Glicenstein's pen and ink character sketches. His finished statues and bas-reliefs should be lingered over, as well as the portrait

busts of Mancini, D'Annunzio, Ciardi, Lancelotti, and many other well-known Italians, modelled, cast in bronze or, as Michelangelo said marbles should be, "dug out of the solid block," a power which Glicenstein excels in (however resisting the material) without preliminary studies of any kind.

Hardest of all is it to withstand the temptation to linger in the room occupied by studies and models of what is to be a shrine and ossuary crowning one of the hills of the Carso, the principal war monument to the Italian "fante," or infantry soldier. The complete model in plaster is a replica of the bronze bought by Mussolini for the War Museum in Palazzo Venezia, Rome. Brangwyn said of it: "When completed it will be one of the noblest monuments of the world and of all time." In the impossibility to enter upon a descriptive or critical account of this great work and its wonderful detail, it is interesting to remember that it was at the unveiling of Eugenio Baroni's monument to Garibaldi's "Thousand" at Quarto, Genoa, on May 5, 1915, that the orator of the day, Gabriele d'Annunzio, made the first great call to the Italian people to enter the war on the side of the Allies which, later, became our own allies also.

RENAISSANCE ENGLAND AND COLONIAL AMERICA IN PHILADELPHIA

BY FLORENCE SEVILLE BERRYMAN

THE SPIRIT of Aladdin has come to Philadelphia, the magic lamp has been rubbed, and a wonder city has arisen on the outskirts of the busy metropolis. Prosaic persons may insist that there has been no magic about it—just industry and imagination. But it is far easier to believe in mysterious forces, when one passes under the colossal liberty bell which heralds the entrance to the Sesquicentennial grounds, and beholds what appear to be dreams of the past as well as visions of the future.

Here is a bit of merrie England—the old England of "Bluff King Hal" and his immortal daughter—conjured up in a repro-

duction of Sulgrave Manor, Northamptonshire. It was the very first piece of work completed in the Exposition grounds, and was ready to receive visitors on the opening date. It is well to consider the original Sulgrave Manor in England for a moment, before we turn to its replica in Philadelphia.

The primary interest which the English Sulgrave holds for Americans is the fact that it was the home of Lawrence Washington (grandfather six times removed, of our national hero) his son and relatives for several generations. But quite aside from this historic association, is Sulgrave's interest as an authentic example of Tudor archi-

ture, if one may term it that, for its peculiar style suggests that a portion was long ago removed, or that it was never built according to the original plan. The house is constructed of limestone, with steeply sloping Elizabethan roofs, and is two stories in height with an attic. A wing almost as large as the main portion of the manor house, juts out at right angles in back; and a small entrance vestibule forms a right angle in front.

Sulgrave presents an intriguing study to anyone interested in architectural history; for it was a monastery several centuries old, when Henry VIII dissolved many such religious homes in 1539, and seized the properties. Lawrence Washington, twice mayor of Northampton, purchased Sulgrave, and built the present manor upon the foundations of the ancient monastery. He covered the walls with beautiful oak paneling, and decorated his great living hall with mullioned windows of stained glass, bearing the Washington arms.

But like so many historic old buildings, Sulgrave Manor suffered an eclipse of its one-time greatness, and was on the brink of utter decay, when a British Committee for the celebration of the centenary of peace between America and Great Britain in 1914 purchased it with a portion of the funds raised. The National Society of Colonial Dames of America cooperated, not only in restoring the manor as far as possible to its former character, but in raising an endowment fund for its perpetual care.

Consequently, the Dames felt they could not better or more appropriately contribute to the interest of the Sesquicentennial Exposition, than to reproduce Sulgrave Manor, which in symbol, links England of the Renaissance with Colonial America. The intrepid young Englishmen who emigrated to the Colonies, left behind them, in many instances, just such homes as Sulgrave, to carve a nation out of a wilderness; and in a surprisingly few years after Jamestown and Plymouth Rock, these settlers were building homes which were true descendents of English domestic architecture.

Sulgrave Manor in Philadelphia was erected in accordance with exact measurements of the original, made by an architect in Banbury, England, and presented by the

British Sulgrave Institution to the Colonial Dames. One goes through the various rooms of the manor with increasing delight at the careful attention to details, and strict adherence to the period represented. All items of furniture are real antiques of the Tudor and Jacobean periods as nearly like those in the original manor as it was possible to obtain. The rondels of stained glass in the mullioned windows of the great hall are the work of Nicola D'Ascenzo, as is also a mosaic of George Washington in the dining hall. Mr. John Frederick Lewis, president of the Pennsylvania Academy of Fine Arts, has generously lent a rare portrait of Washington, attributed to Trumbull, a bronze bust by Houdon, and engravings of the English monarchs Charles I, James II, William and Mary. An original portrait of Washington by C. W. Peale is a loan from Mrs. Robert Henry of Maryland. Photographs of interiors at Sulgrave in England, taken by Mr. H. G. Morse of New York, and presented by him to the Colonial Dames, enabled them to have locks, hinges, and interior woodwork accurately reproduced. An English garden has been planted in front of the manor, heightening the illusion of old-world charm.

The new Sulgrave was dedicated with appropriate ceremonies, on June 25, with Mr. John F. Lewis and Mayor Kendrick the speakers for the occasion. Several hundred members of the Colonial Dames from many states were present as guests of the Pennsylvania Society.

Affording contrast and comparison with Sulgrave Manor, is Stenton Mansion, an example of Colonial American architecture at 18th and Courtland streets. Here the Pennsylvania Dames entertained their guests on the day following the dedication of Sulgrave, for Stenton likewise is in their custody. It was built in 1728, as the country seat of James Logan, who it will be recalled, came to Pennsylvania as the secretary to William Penn, and remained here for the duration of his life, more than half a century. He was secretary of the Province, President of the Council, and Chief Justice of the Supreme Court, altogether playing a stellar role in the Colonial history of the state.

Stenton Mansion is a large square 3-storied house of light reddish-tan bricks, with a 2-story wing almost as wide, forming a right

angle in the rear. It is early Georgian in architecture, and is particularly well-preserved, having had a most fortunate history. It remained exclusively in the possession of James Logan's descendents until the City of Philadelphia acquired it a little over a decade ago, and entrusted it to the care of the Colonial Dames of Pennsylvania. The latter restored it completely to its original condition with the cooperation of various members of the Logan family, who have presented or lent furniture, portraits, clothing, china, and innumerable other articles which actually belonged to James Logan, his wife and children. Among other things, one may see the quaint cradle in which the Logan infants were rocked; the four-poster beds which require three steps to ascend; a most extraordinary chair, which has an arm wide enough to form a small desk, and two drawers, one beneath the arm, the other beneath the seat of the chair. Modern furniture designers might obtain useful, if not altogether aesthetic, ideas from it. Several beautiful piecrust tables intrigue the lover of early American furniture, as do the massive sideboards of mahogany, and many other pieces, intimate as well as formal types. Spinning wheels, churns and other household furniture now obsolete, as well as a secret passageway with small concealed entrances in several parts of the house, help to build up a picture of the industry and romance of the life in our country two hundred years ago.

Spacious grounds surround the house, and the numerous tall trees within them, successfully shut out any view of the discordant life of the city, which crowds up to the very gates of Stenton. A well-kept lawn is in front of the mansion; roses climb to its second story on all sides; and to the rear, a rose garden with bushes 6 feet high occupies the angle formed by the mansion and its wing, which approach this garden with a wide porch, extending their entire length, and supported by brick columns. To the south, and a few steps below the rose garden, blooms an old-fashioned garden, rainbow-hued with hollyhocks, larkspur, mignonette, and many bright-colored perennials which our grandfathers knew and loved. But these quaint, familiar flowers are kept primly within bounds by brick walks and borders to the various beds, laid out in geometric designs.

Sulgrave and Stenton are maintained as museum exhibits by the Colonial Dames, the one temporary, the other permanent. During the period of the Exposition, one may, within a few hours, view the English and American homes of a past age. Each has individuality and charm; and they represent the tastes of two kindred races, which more than any others, perhaps, have glorified the private dwelling. Temples, civic buildings, cathedrals, castles are the contributions of Europe to the world's architecture; but England and America have brought the home to its highest consummation.

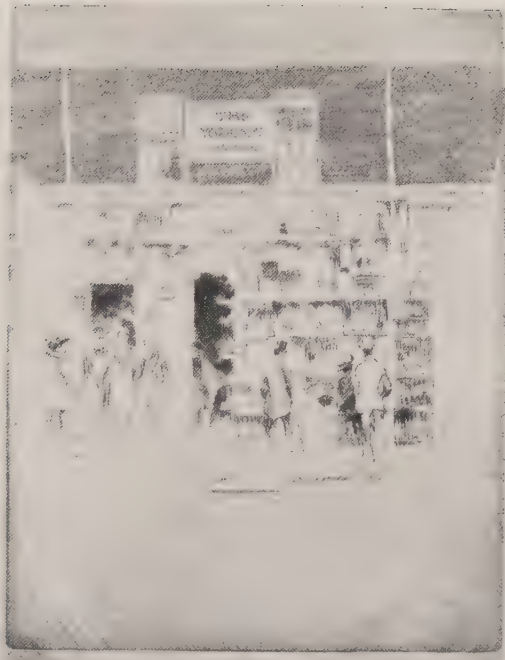
ITEMS

Announcement was made at the most recent Biennial Meeting of the General Federation of Women's Clubs that the first prize, offered by the Arts and Crafts Division of the Fine Arts Department of the Federation, for the most successful exhibition of American Pottery throughout the women's clubs of the various states, was awarded to Mrs. J. G. Osburn, of Roswell, New Mexico.

Early in the past season Mrs. Osburn was appointed by the state Chairman of Art to take charge of the routing and circulation of a collection of sixty pieces of pottery and china in the state of New Mexico. The circuit which she arranged included three of the four district conventions of women's clubs in the state, the Agricultural and Mechanical college at Mesilla Park, and other important points of contact.

Five prizes were offered in connection with this competition and were awarded to the exhibition chairmen of the following states in the order named: New Mexico, West Virginia, Kansas, South Dakota and Missouri. That New Mexico should have won first place among all the states of the Union is indeed cause for congratulation, and constitutes another very real achievement on the part of Mrs. Osburn, who has already won high praise for her splendid effort in increasing the knowledge and appreciation of art among those in her community.

Mrs. Sally James Farnham, New York sculptor, has lately completed a war memorial for Fultonville, New York, which it is expected will be unveiled on Armistice Day. This monument was provided for in the will of the late James H. Starin.



THE YORKSHIRE TERRIER

JOSEPH PENNELL

(ETCHING)

THE PENNELL MEMORIAL EXHIBITION IN PHILADELPHIA

BY MRS. ANDREW WRIGHT CRAWFORD

THE Pennell Memorial Exhibition will be held jointly by the Print Club of Philadelphia and Memorial Hall, in Memorial Hall, Fairmount Park, from October 1 to 31 inclusive. Eight hundred and ninety etchings are shown herein, together with six hundred lithographs and numerous oil paintings, water colors and drawings. Space has been allotted to portraits of the great illustrator, among them the Wayman Adams and Oberhardt portraits, and the portrait medallion by John Flannigan. There is also a unique collection of books written or illustrated by Pennell, which is displayed in a series of cases, in such manner as to enable the visitor to read the many amusing remarks written on the fly-leaf or margin by the quick-witted gentleman.

Properly to present and house an exhibition of this magnitude was naturally a problem. The Print Club appealed to the authorities at Memorial Hall for permission to show the collection in their dignified and spacious galleries, and the request was graciously granted. The hanging of the exhibition, which was a monumental task, was in the capable hands of Mr. E. H. Suydam. The following will present an idea of the character of the exhibits as they are now set forth.

The prints are shown in chronological order. In the large gallery are old New Orleans drawings and old Philadelphia etchings made in 1882 and printed in the century. The first etching made in Europe, "Ponte Vecchio, Florence," 1882, the trial proof, begins a period of masterful work-

manship and a lofty, optimistic presentation to the people of beauty as the master etcher saw it in all about him. The English prints are full of sheer fascination; the dripping wetness of Trafalgar Square with lights gleaming through, or the inns and cathedrals in brilliant sunshine are brought vividly before us. Pennell invariably drew what was characteristic of the country in which he happened to be.

Ten years of the artist's life were spent among the cathedrals of France, Italy, England, and Belgium. When he did the French cathedrals commencing about 1888, he and Mrs. Pennell travelled through the entire country on bicycles. At this time the extraordinary etching was made of "Le Puy," the "most picturesque place in the world."

The Spanish series of 1905 glow with the warmth and fervor of the land.

The "Wonder of Work" as caught by the artist's sure needle has transformed for us for all time the meaning of a giant crane or stack against the sky.

Mr. Pennell called 1912 the busiest year of his life, for it was passed between Rome, Panama, San Francisco and New York. The superb lithographs of Panama, done at the invitation of our Government, are among those hung in the big rotunda of Memorial Hall, together with the "Land of Temple" series.

Passing back into the gallery adjoining the rotunda one may see the Greek prints.

Then comes 1914 and the War! Here we see the man doing stupendous things, the whole world is seething and he makes it felt.

We pass on to the English munition series. Of these H. G. Wells wrote: "He sees these forges, workshops, cranes, and the like, as unhuman and as wonderful as cliffs or great monstrous caves or icebergs, or as stars of heaven. They are a new aspect of the logic of physical necessity that made all these older things, and he seizes upon the majesty and beauty of their dimensions with an entire impartiality."

The prints made in recent years in Brooklyn and New York express more quiet and repose. Yet who ever called Pennell quiet! But those last etchings express a certain wistfulness, for example, the one entitled "Out of My Study Window." Here are bars of iron in the foreground over

which one looks across the busy river to the New York skyline, a little dim perhaps, as life was already becoming in his eyes—that same skyline painted so lovingly by him in soft nocturnes of blue and grey just before his death. "The Adventures of an Illustrator" are ended.

The prints shown are largely from the collection of Mr. John F. Braun of Philadelphia, supplemented by beautiful examples from the collection of Mr. Ellis Ames Ballard, who also owns a large collection of Pennell's in addition to his old and rare prints.

The books are the property of Mr. H. Devitt Welsh, who is kindly lending them. As a close friend of Mr. Pennell's, Mr. Welsh has obtained many rare and amusing documents that will also be on view.

The Print Club has published a catalogue of this Memorial Exhibition, also an edition de luxe containing a chronological list of etchings. Great care was taken, in the making of this catalogue, to have it not merely a list of the works shown, but a fine example of the art of printing. The illustrations are numerous and beautiful.

The committee is sparing neither time nor effort to make the exhibition of international interest.

President Coolidge has consented to serve on the honorary committee, as have also the President of the French Republic, the King of Italy, the King of Spain and the King of Belgium. It is fitting that the sovereigns of the nations where the etcher spent many years of his life and did some of his best work should unite with America, where he spent his last years, in paying tribute to his memory.

Alan Burroughs, representing the Fogg Museum of Harvard University, has recently sailed for Europe for the purpose of making X-ray photographs of two hundred of the masterpieces at the Louvre and the Berlin Museum, through an arrangement entered into between these institutions and Harvard University. Paintings by Raphael, Velasquez, Rembrandt, Da Vinci, Titian, and other famous masters will be photographed to establish X-ray evidence of their styles of painting. These photographs will later be used in tests to discriminate true works of old masters from copies by their students and from forgeries.



PORTRAIT OF MISS LOUISE HERBERT BY EDMOND R. AMATEIS

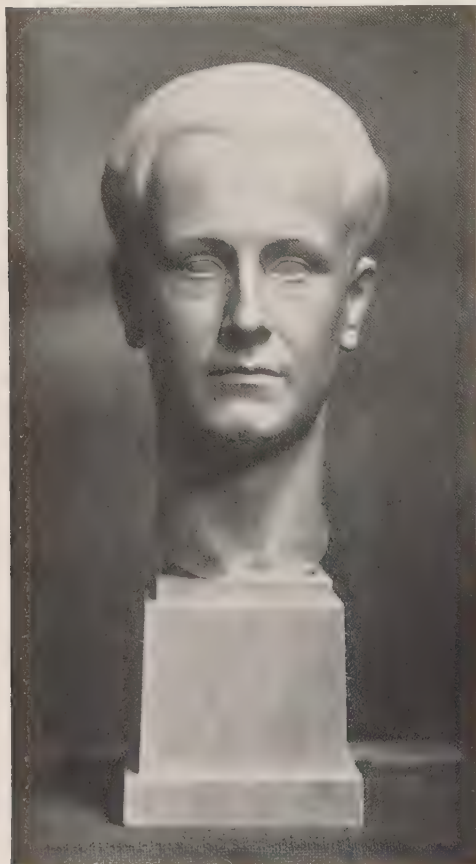
EDMOND R. AMATEIS, SCULPTOR

EDMOND R. AMATEIS, a group of whose works in sculpture is reproduced herewith, is the son of a sculptor, the late Louis Amateis, of Washington, D. C., one of whose important commissions was a pair of bronze doors for the United States Capitol.

Edmond was born in Rome, Italy, in 1897, while his father was executing the monument for the Texas Civil War heroes erected at Galveston. His boyhood days were spent in his father's studio, and among the works that he saw take form under his father's skillful modeling were the "Angel of Peace" at Houston, Texas, the "Call to

Arms" at Corsicana, Texas, and the Rosenberg Monument at Galveston, to name only a few. Thus his education began even before he knew it. He learned to model as soon as, if not before, he learned to read. He was educated in the Washington public schools. After his father's death he went to New York, and in 1915 was given a year's study at the Beaux Arts Institute of Design by Mr. George A. C. Christiancy of Hartsdale, N. Y.

In April, 1917, he enlisted in the 77th Field Artillery of the 4th Division and saw service on the Vesle, St. Mihiel and Meuse-Argonne. After the war he was sent with



DR. R. RUSKIN ROSBOROUGH OF DUKE
UNIVERSITY, DURHAM, N. C.

BY EDMOND R. AMATEIS

the Sorbonne Detachment to study in Paris at the Académie Julien under Boucher and Landowsky. In 1919 he was discharged and continued his studies at the Beaux Arts, working at night and studying during the day. He also worked in the studios of Henry Shrady (on the Grant Monument) and John Gregory, and at the Roman Bronze Foundry. In 1921 he was fortunate enough to win the Prix de Rome, a fellowship in sculpture to the American Academy in Rome, which enabled him to study abroad for three years. While in Rome he sold the first copy of the "Madonna of the Jewel" to Mrs. E. H. Harriman, who saw it and admired it. Since his return to this country he has executed portraits of Mrs. E. Roland Harriman and others.

When he held an exhibition in New York last winter at the Ferargil Galleries it created a great deal of interest and received very favorable notice. Royal Cortissoz, perhaps one of our most exacting and discriminating critics, at that time comparing his work with that of Bourdelle, the great French sculptor, a collection of which was also being shown in New York at that same time, said:

"The Frenchman is all for his own idea of sculpture, and the world well lost. He has ardent followers and you will hear in some quarters that the whole gossip of modern plastic art lies in his work, that his is 'the only way.' But Mr. Amateis reminds us of the diversity of sculptural inspiration. He



MRS. E. ROLAND HARRIMAN

BY EDMOND R. AMATEIS



“MIRAFIORE”

BY

EDMOND R. AMATEIS



THE BATHER

BY

EDMOND R. AMATEIS

is a Fellow of the American Academy in Rome, returned from his sojourn only about a year ago. He is too young a man for his art to have the depth or the complexity

really polished technique. But the important thing about his smooth, broad modulations is that they have more than beauty of surface, it is that they evince a funda-



MADONNA OF THE JEWEL BY EDMOND R. AMATEIS

which belongs to Bourdelle. But he has something already which ought to carry him to greater and greater things—a remarkable sense of beauty. In this his stay at the Roman Academy seems to have done for him exactly what McKim, who founded the institution, hoped that it would do for the young American artist—it has steadied and matured him, helped him to achieve the purity and dignity which peculiarly characterize his art.” This is high praise, but it is not all. Mr. Cortisoz continues: “Mr. Amateis is an expert craftsman. Working either in the round or in low relief, he discloses a fine control over his medium, a

mental grasp upon form. The linear distinction of his nudes is but the expression of a deeper, structural truth. He has skill in design, too. His most important relief, ‘Perseus Slays Medusa,’ is beautifully composed. The classical drift of his temperament has not put a curb upon his energy, either. There is sufficient animation in this marble, tintured though it is by an antique convention. There are only a few pieces in the show, perhaps ten or twelve, but they illustrate a varied habit of mind, and from beginning to end the brief collection is faithful to the artist’s ideal of serene charm, of flowing line and gracious beauty.”



MURAL DECORATION

(CENTRAL PANEL)

PERCY F. ALBEE

INTERIOR DECORATION IN A GRAMMAR SCHOOL

BY ANTONIO CIRINO

IN EMERSON'S own words, "It is better to educate a hundred people to appreciate art than to educate one artist." What influence can all the art in the world have if no one is affected by it? What good is a beautiful environment without an appreciative public? Appreciation of art and the mysteries and wonders of nature have long been recognized as an essential factor in the education of the child. The grade schools of the past had little to offer in the nature of artistic surroundings. While the drawing lessons taught the child to delineate a few solid objects of little aesthetic value, the teacher vainly hoped that it might develop a responsive mood to things beautiful. But the child found little reward for these lessons when we hark back and remember that the classroom of a few years ago was the dreariest place in child life. These rooms were all alike whether in the city or country, rural or urban town; each consisted

of the customary desks and chairs, perhaps a bookcase or two, and maybe one solitary plant on the teacher's desk. The picture on the wall was either a halftone of some kind—and a real halftone because half of its tone had been lost during the process of reproduction—a sepia, or perhaps a cheap lithograph. No color entered into these bits of wall decorations unless it was the discoloration caused by the hand of time and age. Aside from the color in the children's dresses, the brilliant hair ribbons and their naturally beautiful complexions, there was nothing in the classroom which did not make it dreary and dismal. Somehow or other it seems as though the traditions decreed that the school must and shall be devoid of anything that tend to distract the child from the three R's. And how admirably they succeeded in this respect.

Time is changing the interior of many of the old and new schools. With a keener

sense of appreciation for beautiful surroundings, we are witnessing results in schoolroom decoration that are bound to exert a lasting influence in the culture of our people of tomorrow. There seems to be a keen desire at the present time on the part of all classes of people to create pleasing and restful surroundings, whether in the home or office, school or workshop, and a very strong tendency to use color in a judicious and discriminating manner. As the schoolroom is not an exception, the attempt everywhere is, and especially whenever a new school building is erected, to make the interior a fitting place for the child to spend four or five hours each day.

The Bridgham School of Providence, which is to be here described, consists of thirty rooms, an assembly hall with a large almost square white space receding in back of the stage, flanked by two smaller rectangular panels, a drawing room, manual training, cooking, sewing, music and domestic science rooms. True to traditional ideas, no provisions were made for either pictures or any kind of decoration; but with an interested principal and a cooperative group of teachers the idea of decorating the interior was quickly conceived. The interest of the pupils was in turn enlisted, and the problem became a topic of every-day conversation. But before setting up any system of decoration or types of pictures to be used, ways and means of raising funds were of paramount importance and therefore received first consideration. With a corps of teachers to plan entertainment, an interested pupil and parent audience plus a moving picture machine, the stage was set for the creation of a fund that was to grow until an adequate amount was attained.

A working committee of five teachers, the principal, Mr. M. Davitt Carroll, together with two supervisors of drawing and an instructor of the Rhode Island School of Design, made up the group entrusted with the task of spending a sum which in the old days would have constituted a fortune for such an enterprise. None on the committee had ever been confronted with so large a problem, although some acquaintance with the results in schools of other cities was not altogether lacking. A sequence of meetings and discussions soon followed at regular intervals; correlated reading was done in

order to get acquainted with the experiences of the past. So the subject began to narrow down to a definite working basis till a decision of system and educational values of decoration was made. The committee was well acquainted with the character and peculiarity of each room, the hall and corridors, regarding usefulness, light and architectural features. The wall back of the stage beckoned for a decoration that was to consume half of the working fund and which should be the outstanding feature of the decoration even at the expense of deferring the completion of the entire work. All types of decorative mediums, such as pictures, wall paintings, cabinets in corridors for changing exhibitions, casts of all kinds and window boxes, were very carefully considered. Some serious objections to casts were raised such as lack of color, lack of emotional significance and the ease with which they collect dust, so that the number was reduced to a minimum. Our decorations for the beginning, therefore, were to be confined to the best color reproductions of paintings and the mural back of the stage.

The mural having been decided on, Percy F. Albee, a local painter of recognized ability, was chosen to execute the commission. He was invited for consultation in order to choose a suitable theme. Here very serious and perplexing moments arose. Painting on walls had been done since time immemorial, each peculiar to its own time and place. Something of lasting importance was desired; something that would serve and fit changing conditions was eminently needed. Was it to be an historical, allegorical, commercial, industrial, religious or patriotic theme? Was it to reflect the people of the community or the life of the state, or should the theme be one purely of an inspirational character? Many ideas were presented during much discussion and research work, the list being too long to enumerate. Educational and art directors from various parts of the country gladly submitted themes in response to our quest for ideas. The committee desired something that would be motiveative for young folk in school and guide them through life years after their graduation, and at the same time something not too difficult of understanding and by all means beautiful in its conception.



SIDE PANEL

PERCY F. ALBEE

The adoption of the theme was reached after prolonged deliberation, and rightly so, since it was to be a work that should last as long as the life of the canvas endured. Dr. William H. P. Faunce, President of Brown University, presented in his response the idea conveyed in Emerson's "Voluntaries"—"When Duty Whispers Low Thou Must, The Youth Replies, I Can," a thought

which commanded our attention first and last since it expressed an inspiring and elevating thought.

After the approval of the preliminary sketches, the work was allowed to proceed at once, and the mural was installed on the walls about a year after the commission granted. It has won the approbation of critics and laymen alike.



SIDE PANEL

PERCY F. ALBEE

The mural consists of three panels, a large central panel embodying the main theme, flanked by two small ones. The large panel presents Youth occupying the central portion of the area surrounded by figures of lesser importance which are grouped in the shape of a triangle, conveying the idea of eternity.

Flanking the central panel on the right is

one representing "Youth Instructed," while the panel on the left represents "Youth Endowed."

The problem of the mural solved, the committee turned its attention to the selection of pictures for the various rooms, beginning with those on the first floor, including the principal's office. The size and number of pictures for each room was

carefully considered, caution was to be exercised that the subjects be sufficiently large in scale to carry across the room and most important of all that the pictures be intrinsically beautiful and by all means appealing to the nature and intelligence of the children in the respective rooms. Pictures with religious significance such as the early painting of the Renaissance, inspired by the churchly ideals of that period, famous paintings of a didactic nature marking milestones in the evolution of art which are of interest only to museum curators, portraits of American statesmen or of men of literary fame were to be given little preference over those which were inherently beautiful and appropriate to child life. Whether or not an educational value as showing the various schools of painting, and whether the works of one artist should be represented in one room rather than scattering them, became an issue of serious consideration. To put Corot's in a single room or Italian paintings in the rooms of the first floor, and English or French paintings in the rooms of the second floor was to defeat the purpose of the project itself. In such an arrangement the emphasis would be laid on the schools of painting, and artists represented rather than the acquaintance and enjoyment of good examples by accepted authorities. It was therefore decided, and the result is exceptionally pleasing, that an average of four pictures of suitable sizes be allotted to each room. The pictures were to present a variety of subjects such as landscape, sea-scape, home and wood interiors, flowers, birds, animals, marine and boats, portraits of children, etc., in harmonious relation and endeavoring as far as possible to suit the nature of the pictures to the interests of the children in the respective grades.

The task of selecting pictures was very simply accomplished. Having classified them in groups as landscapes, snow scenes, etc., each member of the committee obtained from catalogues an appropriate miniature collection of one of the above groups, choosing with reference to titles and dimensions. With architectural plan and elevations of each room the distribution of pictures was first indicated on the drawing in scale, in terms of title, dimension and location, as follows: Room IV. "Flemish

Interior" 46" x 36"; "Wood Sunset" 22½" x 17"; "Torn Hat" 28" x 21"; "Mme. Raymond" 27" x 19"; "Knitting Shepherdess" 25" x 21"; "Laughing Cavalier" 23" x 18".

In this way the thirty rooms were completed, after which time the collection was obtained through a local art dealer. Upon their arrival a careful scrutiny was made of each group in order to obtain the best harmonious arrangement, a shifting process was to be expected and changes were made accordingly. Keeping in mind uniformity of decoration, it became desirable to make the framing consistent, yet as artistic as possible. The style of moulding chosen for all the pictures, with a few exceptions, was confined to an almost flat but slightly convex oak pattern ranging from 2" x 3½" widths finished in a deep chestnut brown tone. Each frame was fitted with a one-eighth or one-quarter inch gilt strip inside the moulding next to the picture. Glass was omitted to eliminate reflections of surrounding objects. This made it necessary to shellac the surface of each print for protection. Each picture is identified by a simple brass plaque, containing the title of the painting and the name of the artist.

The influence of such groups of pictures on the nature and character of the child has an educational as well as an aesthetic value. By such an environment the child will grow up with an acquaintance of the world's famous pictures and with some knowledge of schools of paintings as well as the lives of master painters. That training of this kind will be reflected in the homes of these children when they become men and women is sound and reasonable to assume and that their lives will be greatly enriched is beyond question.

An attractive exhibition of posters by G. Spencer Pryse, the well-known British poster maker, has lately been shown at the Art Center, New York, under the auspices of the American Institute of Graphic Arts. The feature of the display was the poster series designed by the artist for the Wembley Exhibition, the designs of which were all proofs before letters signed by the artist and drawn by him on the lithographic stones. Their purpose was primarily to visualize for the man in the street the vast boundaries of the British Empire.



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DONALD B. MACMILLAN, ARCTIC EXPLORER

A PAINTING BY

GERRIT A. BENEKER

INCLUDED IN THE RECENT SUMMER EXHIBITION OF THE PROVINCETOWN ART ASSOCIATION. THIS PORTRAIT SHOWS THE EXPLORER HOLDING THE SEXTANT PRESENTED TO HIM BY THE PEOPLE OF WISCASSET, MAINE, FROM WHICH PORT HE SAILED ON JUNE 19 FOR GREENLAND. THE BACKGROUND REPRESENTS THE SCENERY AT ETAH, WHERE SEVERAL YEARS AGO HIS BOAT WAS FROZEN IN.

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AN ILLUSTRATED MONTHLY MAGAZINE

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BACK TO NATURE—VIA RAPHAEL AND INGRES

The Museum of Fine Arts, Boston, has lately purchased a drawing by Ingres, a portrait of the Guillon-Lethière Family, which by special permission is reproduced as the frontispiece to this number of the magazine. It is a beautiful work and makes us understand why, as an authoritative French critic once said, "he is distinguished by the perfection of his drawing and by the purity of his line."

It brings to mind, moreover, the possibilities of the pencil as a medium and recalls the likewise entrancing drawings of men such as Michael Angelo, Leonardo da Vinci, Holbein and a host of others, not forgetting the great Oriental artists to whom line was both the beginning and the end in art. Appreciation of drawing—pure line—is increasing in this country. Museums and individuals are quietly collecting and treasuring the drawings of the great masters, fine

facsimiles of which in some instances are being made for those of smaller means and equally discriminating taste.

Commenting upon the Ingres drawing, a writer in the *Bulletin* of the Museum to which it now belongs not only calls attention to its superlative merit as a work of art but to the fact that this artist is claimed and lauded today by both conservatives and radicals.

"Of all the great artists of the first half of the nineteenth century, Ingres alone," says this writer, "seems to have called forth the admiration of the most opposite tastes and temperaments. Although his contemporaries attacked him vigorously, the partisans of both the old and the new order now call a truce at his name and agree to recognize in him one of the great figures of art."

This is perhaps the more remarkable because Ingres in his drawings would seem to embody that which is most objectionable to the revolutionists of today—law and order.

This drawing was made in 1815 in Rome, where Ingres was under the influence of the Italian masters, especially Raphael. At that time he was, we are told, paying daily visits to the Galleria delle Antichi, continually studying the Stanze, living in "constant familiarity with Raphael," who to some of the exponents of Modernism is, as we all know, anathema. Yet at that time his portrait drawings attained their greatest perfection.

There is, however, a certain kinship between this great technician, this master of line, and our own new school. "In giving expression to drawing," he is quoted as having said "do not be afraid of exaggeration. . . . Lay stress on the most striking features—express them strongly." In short, employ art to the full to express the highest truth. He himself, we are informed, was a revolutionist; revolting from "the stern and frigid school of his master, David," he "*returned to nature by way of the antique and even more by way of Raphael.*"

May not those who are in revolt today against weakness and imitation find the same footpath to yet higher attainment? Taking our courage in our hands we venture the opinion that already they are doing so. Ingres points the way.



SUMMER

PUVIS DE CHAVANNES

ONE OF MANY FINE CANVASES PRESENTED BY J. H. WADE TO THE CLEVELAND MUSEUM OF ART

NOTES

AT THE
CLEVELAND
MUSEUM
OF ART

The Cleveland Museum of Art has lately shown in two of its galleries as a memorial to its late president, Mr. J. H. Wade, a selection of the 2,855 works

of art presented by him to the Museum since its opening ten years ago. This large and varied collection has previously been and will hereafter be distributed throughout the Museum in its proper historic and artistic sequence, according to Mr. Wade's express desire, and will not form, as is so often the case, a museum within a museum. The late president's gifts of Persian carpets, the majority of the oriental and occidental textiles, Japanese prints and much of the Roman sculpture could not, for want of space, be included in the exhibition, but without these objects the showing made was a brilliant and widely diversified one.

The paintings shown ranged in style from the works of Rubens, Van Dyck, Romney and Reynolds to those by Degas and his pupil, Mary Cassatt, and, of more recent

date, to the water colors of the younger Cleveland artists. There were works carved, painted, chased and spun in ancient, mediaeval and modern times in Europe, Asia, Africa and America. A Greek torso of a youth of the early fourth century, and a gravestone in the form of a lekythos with nude draped figures of the same date, were placed between the painting by Puvis de Chavannes entitled "Summer" and Nicholas Poussin's typical canvas, "Nymphs and Satyrs," the last gift made by Mr. Wade to the Museum. The latter was balanced by Winslow Homer's "Early Morning after a Storm at Sea," one of the artist's most notable works.

The beauty and interest of the showing was further enhanced by the Indian jewelry, Roman glass, French and Italian miniatures, Persian brocades, Gothic ivories and the numerous small articles such as snuff bottles and fans of the time of Louis XV. There was a representative group of Early American silver. Indian and Persian miniatures, color woodblock prints by Toyokuni, Utamaro, and other masters of the Ukiyoe

were hung with good effect near canvases by Cazin, Daubigny, Corot, Monet and the young Belgian artist, Anto Carte. Mention remains to be made of the well-known eleventh century Byzantine ivory of the enthroned Virgin and Child, the large thirteenth century Limoges enamel cross, the two pieces of Gothic sculpture and other equally notable works. Happily this great collection donated by Mr. Wade will never be static, funds having been provided by him for purchase along the lines in which he was most interested.

A further tribute to the generosity of this great patron of art has been made by the lately organized "Friends of the Cleveland Museum," who have purchased and presented to the Museum as a memorial to Mr. Wade a painting by El Greco of the Holy Family. This painting was made for the parish church of Torrejon de Velasco, a little village near Toledo, where El Greco worked for many years prior to his death in 1614. It represents the Virgin, the infant Jesus, Saint Anne, mother of Mary, and Saint Joseph in a charming group, the infant Saviour reaching out for a piece of fruit held by St. Joseph. The painting was purchased from a well-known Parisian art dealer, who is said to have made a material reduction in its price when informed for what purpose it was intended.

PHILADELPHIA The international exhibition of art in the Palace of
NOTES Fine Arts at the Sesqui-

centennial Exposition gives to American art one-half the space in its forty-eight rooms.

As an international exhibition it differs markedly from that held annually at the Carnegie Institute, Pittsburgh, as it admits both sculpture and prints and displays the work of American artists as much as possible in individual groupings. The educational value of the display is thus enhanced, and the student of art may view the work of various painters and sculptors with a more complete grasp of their aims and potentialities.

Virtually all sections of the country are represented in the exhibition. One may find the Delaware Valley Colony headed by groups of work from the studios of Redfield, Garber, Lathrop, Folinsbee, Spencer and

Sloan Bredin; the Boston painters with groups by Tarbell, Hawthorne, Benson, Woodbury, and Paxton.

Figure painters and painters of marines and still-life studies uphold the facility of the American artist in these fields, while the notable list of landscape painters demonstrates anew American supremacy in that particular development of contemporary art.

Among the figure painters who have an American message are Hawthorne, George Luks, Henri, Wayman Adams and George Bellows. Among the paintings by Bellows is his very last canvas, "Two Women."

Many interesting comparisons may be made in the work of various painters—the virile acceptance of American life as manifested in the work of George Bellows; the fantastic, dreamy quality of the group by Arthur B. Davies; the picture-making instinct uppermost in the work of Leon Kroll. One may study the sculpturesque appreciation of form as wrought in color by Max Bohm, and compare such handling with the molding of form in pigment from the less heavy brush of John Carroll.

The selection of the groups dips into the past with the mystical allegories and poetic landscapes by Albert P. Ryder, and into the more immediate past in the work of J. Alden Weir.

A certain tendency toward the socializing of art subject matter is felt in the Ellis Island studies by Martha Walter; in the pattern emphasis of white dresses, white wash, white houses in the work of John Grabach; and in the Coney Island view of life by Jerome Myers.

Hassam, Lawson, Schofield, Horatio Walker, John F. Carlson, Leon Gaspard, Walter Griffin, Metcalf, Charles H. Davis, Gardner Symons, Theodore Wendel, and many others reveal the American sensitiveness to the beauties of landscapes, as Waugh, Ritschel, Woodbury, Hudson and a host more stress the art value of the marine.

Dines and Emil Carlson, in point of delicacy and charm of composition, head the list of still-life painters, while the western country with its Indian traditions is exemplified in the work of Blumenschein, Ufer, Dunton, Higgins, Shuster and Van Soelen.

The plan of the forty-eight rooms has been carefully worked out to lead the visitor from the conservatism of the museum section

where may be found excellent examples of the work of the middle ages and the renaissance, through the contemporary output of such nations as France, Jugoslavia and Russia, through the more contemplative trend of oriental arts to the rampant modernism of the present German school.

From the peak of modernisms one wanders through galleries devoted to the less conservative Americans, and works his way back to the academic.

A pleasing combination of sculpture and painting has been effected in the hanging. A complete collection of the exquisite animal bronzes by Albert Laessle is on view and may be compared with profit and interest to animal studies by the Japanese, for Laessle has the oriental's meticulous and patient interest in composition and minute detail, coupled with an American humor.

The work of Charles Grafly, too often confined to portrait heads in less comprehensive exhibitions, is here shown more fully, embracing, in addition to the series of portraits of fellow-artists, such figure groups as the earlier allegories "Symbol of Life" and "From Generation to Generation" and the recent scale model for the Meade Memorial.

French, MacMonnies, Calder, Adams, Weinman, the decorative sculptors Jenne-wein, McCartan and Manship—these and many more round out the survey of American modeling. The transportation cost on colossal works of monumental character which constitute so large a proportion of the important output of American studios has unfortunately precluded their display in the Sesquicentennial Exposition, and the visitor must be content with garden figures, single figures from larger groups, and small pieces.

Much of the outdoor sculpture is shown in the open inner court, a particularly pleasing feature of the fine arts building.

The exhibitions of foreign art were contributed by the various countries, while the American section was solicited by the art director, Alexander Bower, and passed upon by the various juries.

A special room has been devoted to bronzes by Rodin, loaned by Jules E. Mastbaum, and destined for the Museum which will be Mr. Mastbaum's gift to Philadelphia.

Another section is given over to prints under the curatorship of Victor Egbert of the

Sketch Club. The present exhibition of prints occupying the walls will be changed periodically, thus providing new interest for visitors who may return from time to time. The actual exhibition of prints is, however, a small part of the work being undertaken by this efficient division. As the background and backbone of the scheme there is a print library, not dissimilar in outline to the Albertina in Vienna, where one more particularly interested in the graphic arts may name his artist and at leisure pore over that individual's work in folder form. There is a complete index to the artists and prints that may be used as one is accustomed to use any other library index.

From time to time demonstrations of the various printing processes are being given, so that the visitor ignorant of technical fine points may discover for himself the difference between an etching and a lithograph, a woodcut and a mezzotint. Impressions of prints in various states are also shown.

DOROTHY GRAFLY.

October finds the Boston THE SOCIETY OF Society of Arts and Crafts ARTS AND in completely redecorated CRAFTS, BOSTON quarters at 9 Park Street ready for a full schedule of fall and winter exhibitions in both its Boston and New York shops. The opening exhibition by the Silversmiths' Guild has set a high level for coming displays.

While the collection follows in the main the design and lines of Colonial silver, the exhibition is notable for excellence of workmanship and for the sincerity displayed in the finish of every detail. Two tankards, by F. J. R. Gyllenberg and Alfred H. Swanson, have attracted considerable attention. One is a reproduction of the Paul Revere tankard in the Boston Museum of Fine Arts, while the other has been adapted from an early Colonial model. A replica of a Paul Revere bowl, also in the Boston Museum, has been wrought with a skill worthy of the modern successors to the great early American silversmith. Additional interest attaches to the tankard and bowl on exhibition because they were executed in a building which stands on the exact site of the Boston Tea Party.

Arthur J. Stone has a handsome bowl with



REPRODUCTIONS OF PAUL REVERE BOWL AND TANKARD BY MODERN SILVERSMITHS—ALFRED H. SWANSON AND F. J. R. GYLLENBERG

SHOWN IN THE EXHIBITION OF THE SILVERSMITHS' GUILD, BOSTON

embossed family crest and restrained chasing done in his characteristic and masterful style. As dean of American silversmiths, Mr. Stone has established a fine standard for present-day craftsmen by his splendid balance between modern tendencies and past traditions. Other silversmiths who have admirable examples on exhibition are Miss Katharine Pratt, Elmer F. Senior, Albert MacBurnie and David Carlson.

The increasing interest in arts and crafts throughout the country was again demonstrated when the Art Director of the Memphis State Fair recently requested the Boston Society of Arts and Crafts, the oldest in the United States, to send an exhibition to the State Fair held in late September and early October at Memphis, Tenn. The Society responded with a collection of work from the Boston and New York shops, including pottery, needle-work, book-binding, illuminating, silver, jewelry, block-printing, batiks, enamels, and weavings. This may be the first of a number of such exhibitions to be seen during the winter in various cities throughout the country, culminating in the Triennial Exhibition next March, which will be shown in several cities after its initial display in the Boston Museum of Fine Arts.

Exhibitions of decorated pottery by Mrs.

Robert B. Stone and ecclesiastical embroidery by the Guild of Thread and Needleworkers are also scheduled for the Boston and New York shops in October and early November.

The third annual exhibition by the Craftsmen's guild of The Marblehead Arts Association held in Marblehead during August was visited by more than six thousand people, twice the number received at the exhibition in 1925. The awards, a new feature this year, were made to Frank Gardner Hale, first, for group display of jewelry; to Arthur E. Baggs, second, for a pottery group; and to Mrs. Harris P. Mosher, third, for needlework.

A. W. K.

The Art Institute of Chicago will open its Thirty-ninth Annual Exhibition of American Paintings and Sculpture on October 28 to continue to December 12. The jury of selection and award for this exhibition will include, for paintings, Daniel Garber, Robert Spencer, John Carroll, Charles S. Chapman, John A. Holabird, Carl R. Krafft and Paul Trebilcock, and for sculpture, James Earle Fraser, Charles Gaffly, Adolph A. Weinman, Leon Hermant and Ida McClelland Stout.

The fall exhibition season at the Art Institute was inaugurated on September 8 with a display of the work of the brothers, Martin and George Baer of Chicago, who have lately returned from a five-year sojourn abroad. The exhibition is made up largely of canvases painted in Algeria, where the artists spent a year in the village of Laghouat studying the life and customs of the natives and making large numbers of sketches. The present exhibition constitutes the first showing in this country of the works of these painters. The same collection was shown last season at the Paris Galleries of Durand-Ruel and attracted much favorable criticism.

Recent accessions of drawings, pastels and water colors have been installed in the north corridors of the Art Institute and the entire collection rearranged. Many of the drawings are related to the modern French paintings in the Birch-Bartlett collection and are by such well-known modern artists as Modigliani, Matisse, Picasso, Hodler, Lautrec, Derain, Severini, Laurencin and Utrillo, all of them the gift to the Art Institute of Mr. Robert Allerton. In the west corridors the loan exhibition of drawings and water colors from the collection of Mrs. L. L. Coburn has been placed on view and forms a brilliant showing. Among the painters here represented are George Luks, Gifford Beal, Heitland, Margaret Chaplin, Brabazon, Charles Demuth, Armfield, and James Clymer.

A new art organization, entitled the Hoosier Art Patrons Association, has lately been formed in Chicago, with the purpose of annually setting forth in that city a representative exhibition of the works of Indiana artists. This association has as its president Mr. John C. Shaffer, publisher of the *Chicago Evening Post*, and is the outgrowth of the widespread interest aroused by the first "Hoosier Salon" which was held in Chicago in March, 1925, and repeated the following spring. The Third Annual Hoosier Salon will be held under the auspices of this new association in the Marshall Field Picture Galleries from January 29 to February 12, 1927. It is the purpose of the Association to raise a yearly expense fund of \$10,000 to be used for the promotion of these salon exhibits and for the advancement of Indiana art and artists.

DEPARTMENT
OF DESIGN
OF THE
UNIVERSITY
OF KANSAS

The University of Kansas stands foremost among the educational institutions of this country which are giving the study of art a prominent place in their curricula. Through its Department of Design this university is exerting a wide influence upon the artistic and cultural life of the community and state.

Among the many activities of this department is an annual commencement exhibition held in June, which invariably arouses much interest and attracts a large number of purchasers. Other exhibitions are shown from time to time throughout the year, chief among which, during the past season was the exhibition of "Fifty Prints of the Year," circulated by the American Institute of Graphic Arts, and a collection of works by a number of the leading artists of Czecho-Slovakia. In connection with the former a special lecture on Prints was arranged for the benefit of a group of club women.

During the past year the problems given as part of the required work in this department have met the conditions of certain prize awards offered by commercial firms. The Mohawk Carpet Mills of Amsterdam, New York, instituted a contest in rug designs, in connection with which three awards were made—a first prize of \$75.00 to a member of the sophomore class, a second award of \$25.00 to a senior, and a third of \$10.00 to a freshman. Honorable mention was accorded three other entrants. Letters were received by the head of the department from members of the firm, expressing high commendation of the designs submitted. The students of this school, furthermore, were among the exhibitors at the spring exhibition of the Art Alliance of America in New York, when fifteen of their designs for printed silks were awarded honorable mention. For several years two of the former students of the department have been special designers of printed silks to Marshall Field and Co.

Through the Extension Department of the University a radio talk has been given during the past season by each member of the faculty of the Department of Design; and for the past three years one, and often two, exhibits from the department have been circulated throughout the state and adjacent territory.



PASSING BY

E. MARTIN HENNINGS

PURCHASED FROM THE RANGER FUND BY THE NATIONAL ACADEMY OF DESIGN
ASSIGNED TO THE MUSEUM OF FINE ARTS, HOUSTON, TEXAS

The University of Kansas is one of the comparatively few state universities which give credit for art in the A. B. degree. The four-year courses in the Department of Design lead to the degree of Bachelor of Painting or Bachelor of Design, as the case may be. The School of Fine Arts has thus attained the proper status in the university organization, and provides the incentive for thorough art study and appreciation.

The Department of Design of this university has for the past six years been directed by Miss Rosemary Ketcham, to whose enthusiastic and capable guidance may be attributed the success of the activities of this branch of the college. Miss Ketcham, it will be remembered, was largely instrumental in establishing the Department

of Design at the University of Syracuse, and it was from this post that she was called to the University of Kansas.

The Museum of Fine Arts
THE HOUSTON of Houston, Texas, has
ART MUSEUM lately received several gifts
RECEIVED GIFTS of paintings and sculpture.

A small bronze by C. Paul Jennewein, "Cupid and Gazelle," is the first gift to the Museum, from the Houston Friends of Art Society, now being formed by those who wish to endow the maintenance of the Museum, as well as to acquire works of art for its permanent collection. The bronze, which will be formally presented this autumn, was the favorite among several of Mr. Jennewein's works which were long-

time loans to the Museum during the past year.

A painting by E. Martin Hennings entitled "Passing By" was presented to the Houston Museum by the National Academy of Design, through the Ranger Fund; and "Church at Lenox," by Charles Voorhees, was a gift from Miss Mabel Choate, presented through the Grand Central Galleries. Miss Choate presented the Galleries with four paintings, to be distributed, at their discretion, among museums. The fact that the Houston Museum was among the four to be chosen is a gratifying indication of the growth of interest in art in this progressive southern city.

AN ALL-ILLINOIS EXHIBITION

An All-Illinois Art Exhibition opened September 27 in the galleries of Carson Pirie Scott & Company, Chicago, to be on view there until the sixteenth of this month. Throughout November it will be held at the Centennial Building, Springfield, Ill., and later will be shown in Decatur, Peoria, Bloomington and Jacksonville.

This exhibition is sponsored by the All-Illinois Society of the Fine Arts, lately founded by Mrs. Charles R. Dalrymple and Mrs. Minnie Harms Neebe, of Chicago, for the purpose of promoting the work of living artists of Illinois, of unifying existing art interests, and serving as a clearing house for all state art activities. The Society plans a campaign for the establishment and maintenance of a gallery for the use of contemporary Illinois artists, and also plans to develop all departments of the fine arts.

The exhibition includes oils, water colors, etchings, miniatures, graphic arts and small sculpture. Exhibitors include only natives or residents of Illinois, or artists long identified with the state. There were two juries of selection, to insure tolerance and a fair representation of all existing "schools" of art, each artist being permitted to select the jury he wished to pass upon his work. The only awards offered are purchase prizes, the donor of each to select the winning painting. The State Museum Division, which is showing the exhibition in November (incidentally, this is the first time the state has so honored her artists), is to purchase one landscape in oil at \$1,000 and some

other creditable work at the same price, for the nucleus of a permanent art gallery in the State Museum.

A programme of music was a feature of the opening night of the exhibition in Chicago. Throughout its course in the various places there will be open evenings, afternoon teas, gallery tours, special club, student, school and business men's days. Programmes of music, literature and drama will be featured by those departments of the All-Illinois Society of the Fine Arts.

THE LYME ART ASSOCIATION

The Lyme Art Association celebrated its Silver Anniversary this year, and the exhibition held from July 31 to August 28 in the attractive gallery owned by the Association at Lyme, Connecticut, was notable among the various summer shows because of its size and high standard. Four hundred and seventy works were listed in the catalogue.

This Silver Anniversary was marked by the inauguration of a new award to be known as the W. S. Eaton Sketch Prize, and William Chadwick had the honor of being the first winner with his pleasing sketch group of negro cabins in the midst of exotic palmettos, "At Bradley's Point," Savannah, Ga.

The Eaton Purchase Prize for 1926 was awarded to Ivan G. Olinsky for his "Tosca in White," a portrait of a girl.

The Museum Purchase Prize was awarded to Gregory Smith for his painting entitled "The Green Door," a local subject showing a young girl standing in a doorway. This painting was assigned to the Hackley Gallery of Arts, Muskegon, Michigan.

Among other outstanding canvases were a characteristic Connecticut landscape by Bruce Crane entitled "Lingering Winter"; "Midsummer Evening, Venice," by George H. Bogert; and "The Fish Wharf," by Clark G. Voorhees. Edward C. Volkert was admirably represented by his painting entitled "Raymond's Cattle," as were Ann Crane by "A Solitude" showing two solitary pines in winter; and James Weiland by "Apple Blossoms" and "Yacht Party." Eugene Higgins showed his "Ploughman" and two other canvases depicting local scenes. Of special interest to the writer



SHEEP WITH LANDSCAPE

CARLETON WIGGINS

SHOWN IN ANNIVERSARY EXHIBITION OF THE LYME ART ASSOCIATION

were also "Roses" by Robert Vonnoh, an outdoor figure study; "September Afternoon," a New England landscape by George M. Bruestle; "From Singapore to Salem," by Thomas Watson Ball, a bold interpretation of an old time clipper ship under full canvas; "Midsummer Bouquet" by Harry L. Hoffman; and typical landscapes by Frank A. Bicknell and Frank Vincent Du Mond. Will S. Robinson's interpretation of "Laurel" and Carleton Wiggin's picture of "Apple Blossom Time" were charming and memorable. Charles Vezin contributed a sympathetic study of "Dogwood." Percival Rosseau's several canvases dealt with "man's dumb friends" and demonstrated not only his love of dogs but his ability to portray them sympathetically.

Two works in sculpture were contributed by Bessie Potter Vonnoh, entitled respectively "In Arcadia" and "The Magic Bowl"; and Lydia Longacre was represented by a miniature of Dr. Frank K. Hallock.

The gallery in which this exhibition was held was designed by Charles A. Platt and built in 1921.

Tea was served every Wednesday and Saturday afternoons during the period of the exhibition on the lawn of the Gallery by wives of the artists and by other women of Lyme.

W. G. B.

GREENWICH SOCIETY'S EXHIBITION

The Greenwich Society of Artists is holding its ninth annual exhibition at the Bruce Museum in Greenwich, Conn. It opened

early in August and will close the third of this month.

The exhibition comprises oils and water colors, sculpture, architecture and arts and crafts. Among the painters represented are Leonard Ochtman (President of the Greenwich Society of Artists), Paul Dougherty, E. I. Couse, C. W. Hawthorne, F. Ballard

Williams, Karl Anderson, Dorothy Ochtman, George Wharton Edwards (Secretary of the Society), Lillian Genth, F. Luis Mora, and F. J. Waugh, not to mention all.

The sculptors, most of whom exhibit small bronzes, include Robert Aitken, Matilda Browne, Harriet Frishmuth, Edward McCartan, Isidor Konti, Bessie Potter Vonnoh, Grace Mott Johnson and A. A. Weinman.

Architectural models of a bungalow and a chapel study by William B. Tubby and his son, and pottery and wrought steel carvings in the crafts section complete the summer exhibition, which is supplemented by paintings lent by residents of Greenwich, on view with the permanent collection in other galleries of the Bruce Museum.

The Greenwich Society of Artists, which was founded in 1912, now numbers over thirty active and more than a hundred associate members. The annual exhibitions of members' work are habitually augmented by paintings and sculpture by other distinguished artists. The Grand Central Galleries contributed groups to the exhibition this year.

D. O.

THE NORTH SHORE ARTS ASSOCIATION'S FOURTH ANNUAL EXHIBITION

mer Exhibition of the North Shore Arts Association, of Gloucester, Mass., held first place among the many attractions on Cape Ann during the summer months.

The varied personal interests of the artist members of this association brought wide range of subject to the exhibition, in which a high standard of excellence was maintained. The collection included oil paintings, water colors, work in sculpture and in black and white.

The Alice Worthington Ball Prize of one hundred dollars for the best oil painting by a woman member of the association was awarded to Helga Hangan Dean for her canvas entitled "Swans," which showed a striking figure in red, yellow and black, upon a swan patterned background.

Outstanding among the figure paintings was Gertrude Fiske's "Old Folks," direct and simple in its arrangement. "The Fortune Teller" by Vesper George held a center wall. On the opposite center wall hung Mary F. R. Clay's "Diane," an attractive painting of a girl, quaintly gowned,

against a tapestried background. Another painting by the same artist was a portrait of "Zella de Milhau," the etcher.

William Paxton was represented by "The Actress," Orlando Rouland by a work entitled "Her Silken Gown." Of much interest was the portrait, entitled "My Aunt Elizabeth," by Louise Herreshoff Eaton. Margaret Fitzhugh Browne, in "The Rachmaninoff Prelude," showed a woman at the piano, her profile silhouetted against a dark background. Camelia Whitehurst's "Virginia" and her "Boy with the Quill" were admirable interpretations of childhood.

Among the outstanding landscapes were "Across the Harbor," by Hugh Breckenridge; "Golden Grandeur," by Carl J. Nordell; "Rushing Waters," by A. Conway Peyton; and "Night on the Annisquam River," by Bertha Menzler Peyton.

Alice Worthington Ball showed "The Home of a Hundred Windmills," an interesting arrangement, and "The Sunny Side of the Street."

Among the still-life paintings were colorful works by Margaret Gest, Hugh H. Breckenridge, Kathryn Cherry, Lillian B. Meeser and Bertha Menzler Peyton.

Decorative and charming flower studies were contributed by Ruth Anderson, Mary E. Marshall, Mary L. Weiss and Polly Nordell.

In the water color gallery Nellie Littlehale Murphy showed two well-executed works, one entitled "The Blue Vase," the other "Marigolds."

Other interesting paintings were those by Charles R. Knapp, Ruth L. Holberg, Robert Wade, John Cook and Will Davis.

Among the works in sculpture Richard Recchia showed several of unusual merit, one entitled "Symbol," which was intended to represent the flight of the soul after death. Other exhibitors of sculpture were Anna Coleman Ladd, Gertrude C. Fosdick, Katharine Lane, Louise Allen and Nellie Thompson.

Notable in the department of prints were groups of etchings by Frederick G. Hall, John Taylor Arms, Alfred Hutty, William Meyerowitz, Carl J. Nordell, Henry O'Connor and Gabrielle De V. Clements. There was also a representative group of mezzotints by Frederick Reynolds.



DEATH STAYING THE HAND OF THE SCULPTOR

DANIEL CHESTER FRENCH

REPLICA IN MARBLE LATELY PRESENTED TO THE METROPOLITAN MUSEUM OF ART

AT THE METROPOLITAN MUSEUM OF ART

The *Bulletin* of the Metropolitan Museum of Art for July told of the recent acquisition as a gift from a group of the Museum's trustees, of a replica in white marble of the well-known Milmore Memorial by Daniel Chester French entitled "The Angel of Death and the Sculptor," a reproduction of which is shown herewith. The original of this work was executed in bronze by Mr. French in 1892 as a memorial to the young sculptor, Martin Milmore, and erected in Forest Hills Cemetery, Boston. A note by Preston Remington in the *Bulletin* in reference to the gift stated that this was unquestionably one of Mr. French's finest conceptions. "The clearness and directness," he said, "with which it tells its story

and the quiet depths of its emotional appeal have made it one of the most popular works of contemporary American sculpture. . . . Mr. French has made the meeting of Death and the sculptor one of pleasant naturalness, excluding from it the attendant grief and pain which one ordinarily associates with the subject. His rendition is one of intellectualized realism in which the idea is so direct and powerful as to make the experience preeminently spiritual rather than physical. The more one studies this group the more one is impressed with the degree to which the sculptor has inspired his material with a message of great poignancy and human appeal." There was already included in the Museum's collections Mr. French's beautiful figure entitled "Memory."

This same number of the *Bulletin* carried

a reproduction of the poster of the American Wing by T. M. Cleland, which was reproduced in the July number of this magazine, and an interesting account was given by Mr. Cleland of the problem presented in making such a poster and the method he employed. Mr. Cleland said: "The idea of the poster was to show the façade of the building in its original setting on Wall Street at the time it was built. Therefore my first problem in making the picture was the reconstruction of this situation at that period." The costumes were all studied from early New York prints of the time and not from books on costume. The artist found the problem of perspective the most difficult. After the position and relation of the figures to the building were decided, the drawing was made on a small scale, then transferred proportionately to the back of a piece of transparent paper the full size of the design. On the front of this same sheet he drew the figures against the background and was thus able to carefully work out details of architecture and perspective without destroying what had already been done. After the whole design was completed it was traced and transferred to the board on which the final painting was done with tempera colors—an interesting and very successful work.

Plans are almost completed

TWO CHANGES for the Twenty-fifth International Exhibition of the Carnegie Institute, Pittsburgh, which will open on October 14 and continue through December 5.

NATIONAL In connection with the arrangements for this showing two important changes were announced early in the past month. The first of these announcements was that Pierre Bonnard would become the French member of the Jury of Award in the place of Emile Rene Menard, who, on account of ill health, was prevented from coming to this country.

The other departure from the original plan is that Giovanni Romagnoli, the young Italian artist, will show a collection of his works in the Exhibition in the place of the one-man group by Augustus John, which was previously announced, practically all of the paintings which Mr. John had planned

to include in this showing having been sold at his recent London exhibition.

Pierre Bonnard, the French member of the Jury of Award, is one of the outstanding figures among the more advanced French artists. His work is well known in this country through former Carnegie Internationals, in one of which his painting, entitled "Woman with Cat," was awarded Third Prize. His contribution to the most recent International entitled "Woman with Dog," was purchased by the Phillips Memorial Gallery of Washington, D. C.

The three foreign members of the jury—M. Bonnard, Signor Romagnoli and Mr. Charles Sims—arrived in Pittsburgh on September 21 and on the following day met in that city with the American members, Charles W. Hawthorne, Howard Giles and Gifford Beal, for the purpose of making the awards. Announcement of these awards will be made at a later date.

The Exhibition will include approximately 300 paintings, 200 of which are from Great Britain, France, Italy, Spain, Belgium, Sweden, Holland, Poland, Germany, Russia, Austria, Hungary and Czecho-Slovakia, and 100 from the United States. After the close of the showing in Pittsburgh the paintings in the European section will go to the Cleveland Art Museum, where they will be seen from January 4 to February 14, and to the Art Institute of Chicago, where they will be exhibited from March 7 to April 18.

Announcement is made of

THE EDWIN the incorporation in Eng-
AUSTIN ABBEY land of "The Edwin Austin
MEMORIAL Abbey Memorial Scholar-
SCHOLARSHIPS ships for Mural Painting,"

for the purpose of awarding annually, through competitions, three scholarships in this branch of art. Thus there has been established a fitting memorial to the great artist, Edwin Austin Abbey, the more so as the courses which have been outlined for study under these scholarships embody what are known to have been his ideals for the training of a mural painter.

The work of selecting the winners of these awards and of formulating the plan of study is in the hands of a council, chief among the members of which is Mrs. Edwin Austin Abbey, widow of the artist. The Council also includes Lord Northbourne,

Chairman, Mr. F. V. BurrIDGE, and Prof. E. W. Tristram, F. S. A.

These competitions are open to men and women who are either British subjects or citizens of the United States. There is to be a major scholarship of £250 and two minor scholarships of £125 each. The holders of these awards will be required to devote themselves particularly to the study of Mural Decoration and its relation to architectural conditions, those in the former class pursuing their studies for the most part in Italy, and those in the latter remaining in London. The awards will be made in the first instance for one year, and are thereafter renewable for two further periods of one year each.

Candidates for these scholarships should apply upon forms which may be obtained from the Secretary, The Edwin Austin Abbey Memorial Scholarships, Chelsea Lodge, 42 Tite Street, London, S. W. 3. The completed forms must be returned, for major scholarships, not later than December 14, and for minor scholarships not later than May 1. Further information concerning works to be submitted in each case, and other terms and conditions of the competition may also be obtained from the Secretary.

THE DETROIT SOCIETY OF ARTS AND CRAFTS' NEW SCHOOL OF ART

The Detroit Society of Arts and Crafts will celebrate early in the present month the opening of its new School of Art. The standard of this school, it is understood, will be upheld to that of the best schools of its kind in the country. Its curriculum will include a broad and comprehensive training in the decorative and applied arts and will undoubtedly afford large opportunities for study and advancement among those in its community.

In developing plans for this new work the Board of Trustees of the Society of Arts and crafts has had the assistance and advice of such leaders in art education as Mr. C. Valentine Kirby, Mr. Royal Bailey Farnum and Mr. Raymond Ensign; and has been fortunate in securing as chairman of the School Committee Mr. George K. Hebb, whose association with the graphic arts insures his understanding of both academic and applied aspects of the teaching of art.

In addition to the regular four-year course of the school, which will lead to a diploma, there will be additional special classes in the evenings and on Saturdays. Studios and workshops around an open courtyard with growing shrubs, exhibition galleries and a lecture room have been provided by a summer remodelling of the Society's attractive building at 47 Watson Street. The Detroit public schools, libraries and the Institute of Art have promised their cooperation with the school, which will also profit by the exhibitions and lectures offered as extension work by the Society of Arts and Crafts.

The first of the autumn exhibitions which the Society will set forth will be that of recent European fine book printing, assembled by Mr. Henry Lewis Bullen, Curator of the Typographic Library and Museum of the American Type Founders' Company, and lent by Mr. Robert Wickham Nelson, president of the same company. This collection will include work in lithography, engraving, printing and decorative design from France, Italy, Germany and Austria.

D. M.

ST. LOUIS NOTES

The Selection of Objects from the International Exposition of Industrial and Decorative Arts, Paris, 1925, recently shown at the City Art Museum of St. Louis, proved to be one of the most popular displays ever held there, because of the great variety of the objects on view and their relation to the home. It was viewed by 38,257 persons.

During September, the Twenty-first Annual Exhibition of Paintings by American Artists was shown. This exhibition, one of the most important during the year, is intended to be a cross-section of contemporary American painting and, with the exception of the local work which is submitted to a jury, it is made up almost entirely of invited pictures. Important canvases in the display were by Robert Henri, Carl Lawless, Henry Keller, Jonas Lie, Abram Poole, Chauncey Ryder, G. B. Troccoli, Robert Spencer, Leopold Seyffert, Ellen Emmett Rand, William Ritschel, Douglas Volk, N. C. Wyeth, Nicolai Fechin, Charles Hawthorne, Sloan Bredin, Hugh Breckenridge, Roy Brown, Dines Carlsen, Emil



STILL LIFE

MARY GRAY

Carlsen, Howard Giles, Frederick Frieske and many others. One hundred paintings were included in the collection, which was representative of the various styles, subjects and types of American art. Special invitations to women's clubs and seventh and eighth grade classes were sent out for the exhibition which brought a large response, as more clubs and public school classes studied this display than any other recently shown.

The summer series of ten story hours for children, given twice each week at the Museum, brought an attendance of 981. A number of children have attended for several seasons, and the whole group seems to enjoy the hour in the galleries devoted to their entertainment. The Museum Hour for Adults has proven only a little less popular than the Children's Hour, as an attendance of 767 was recorded. A gain of 605 was noted in the summer activities of the educational department at the Museum.

The purchase prize for painting at the Missouri State Fair was awarded this year to William Bauer for his "Winter Day."

This is the second purchase prize awarded at the Fair, Tom P. Barnett having been the recipient last year.

The summer display in the Art Room of the Public Library is a collection of photographs by Dr. George R. Richter. Considerable attention is paid to enlargements and processes of photographic printing, with varying success. Some of the effects are wonderfully subtle and mysterious, while others are quite definite and matter of fact. Dr. Richter displays his photographs annually, always emphasizing some new phase of photographic development. He never fails to attract a large audience.

Edmund H. Wuerpel, Director of the St. Louis School of the Fine Arts, is superintending the installation of equipment at the new building of the art school, known as Bixby Hall, preparatory to its opening in the fall.

A Greater St. Louis Exposition was held from September 4 to 16, in temporary space and buildings in Forest Park. The display of the art classes of the public schools attracted much attention.

M. P.

On Monday afternoon, August 9, in the patio of the New Mexico State Museum at Santa Fe, a tablet to the memory of the late Alice Fletcher, whose home was in Washington, D. C., was unveiled by the gifted Indian singer, Tsianina.

At a memorial meeting held on the same spot, a short time after Miss Fletcher's passing in 1923, among the many tributes to her beloved memory was one by Mrs. N. B. Laughlin, President of the Woman's Museum Board. She spoke in particular of the inspiration which the personality of this gentle, unaffected little woman, great scientific and literary scholar though she was, afforded other women. In conclusion she suggested that, as a suitable memorial, a bust of Miss Fletcher be placed in the Museum, the home of the School of American Research, toward whose founding she had contributed so much, not only of her executive ability in its accomplishment but perpetuating her affection for the institution by a bequest in her will. She was chairman emeritus of the school at the time of her death.

The idea was acted upon at once, but her intimates, knowing her retreat from public gaze during her lifetime chose as her memorial a tablet bearing the beautiful portrait bas-relief of Miss Fletcher, executed by the well-known sculptor, H. K. Bush-Brown of Washington, D. C. This bronze tablet is of exquisite symmetry and design and shows profile and contour of shoulder, a study from the only likeness ever taken of her. It is done with much feeling and sensitiveness, with extreme simplicity of modeling, which asserts, nevertheless, the great strength of character which underlay the delicate mold of Alice Fletcher.

An Indian figure in bolder relief, on either side of the tablet, is significant of the people to whom she devoted her life, not only in assisting in obtaining their equitable rights, in contributing valuable data on their ethnology and anthropology, recording their ceremonies, folklore and music, but by the arousing of America to interest in the original Americans, as a precious heritage—not a lugubrious burden.

The dedicatory services were conducted by Director Edgar L. Hewett, who spoke with deep emotion of Miss Fletcher, who had

been to him friend, philosopher and guide. Appreciation was also voiced by Dr. Hartley Burr Alexander, of the University of Nebraska, by Princess Tsianina of all North America, Paul A. F. Walter of Santa Fe, founder and editor of *El Palacio*, and closely identified with the establishment of the State Archaeological Society of the Institute and later with the school, closing with a remarkable eulogy by Dr. Charles F. Lummis of New Mexico and Southern California—The Grand Old Man of the Southwest.

The tablet is beautifully placed, commanding a north light, on the south wall of the cloister—which Miss Fletcher came so to love during her last visit to Santa Fe, the summer before her going—fittingly sanctifying this quiet spot, by hallowing her memory.

L. C. O.

NOTES FROM MESSRS. CHRISTIE MANSON
LONDON and Woods' sales of the

last season, which came on comparatively late (on Tuesday, June 29), was the fine collection of armor, stated as "Removed from the Armoury of a Russian Prince, in whose Castle it has remained from the XVIth century until now." The collection contained no less than 130 different pieces, many of them with the Nuremburg mark, or stamped with the pearled "A" of Augsburg; and among them may be mentioned the two fine horse "chanfrons" of steel fluted or plain bright, intended, of course, to protect the face of the horse in a charge with spears, both of these German about 1515-1520 A. D., and the "rein forcing bevor and placate" for tilting, two of these German and one of Italian mid-sixteenth century make.

But the undoubted gem of the whole collection, which excited most interest among connoisseurs, and has, I understand, been acquired for the Metropolitan Museum of New York at a fairly high figure, was the fine pair of puffed sleeves of German make, about A. D. 1515, in which the armorer has imitated in the metal the puffed out sleeves of a costume of the time of Maximilian, enriching the metal with finely recessed pattern "etched and gilt, thus simulating the slashes and suggesting a lining of cloth



A FINE PAIR OF PUFFED SLEEVES. GERMAN, CIRCA 1515

FROM THE COLLECTION OF A RUSSIAN PRINCE. SOLD AT CHRISTIE'S, LONDON, FOR ABOUT £6,000.

of gold." I had the good fortune to meet soon after the sale an expert on armor who has himself a superb collection and had come for this sale, and spoke with enthusiasm of this piece. There are similar arms in the suit made for Wilhelm von Reggendorf in the Kunst Historisches Museum of Vienna, but in this case the sleeves are open.

Recent additions to the National Gallery include four paintings loaned by Lord Irwin from his collection before leaving for India; two being portraits by Reynolds, one of them representing William Gordon, whose little daughter was the model for the painter's famous heads of angels; and the "Portrait of a Man," at one time attributed to Giorgione, but now generally held to be a fine early work by Titian, hangs very appropriately in Room VII as a pendant to Palma's "Poet."

S. B.

Most of the private galleries closed their doors at the end of June, while the more important ones exhibit permanent collections of paintings in stock which will remain on

view until the first of October, when new activities begin.

At the Luxembourg there is an exposition of works by Jules Chéret in the room where formerly the Caillebote group of impressionist painters was shown, which is now distributed among different "salles." Chéret is well known for his designs for tapestry at the Gobelins, where other works of his are being shown at the same time with the Luxembourg section, and his talent is graceful and often charming. A pastel portrait of a Pierrot has real distinction. Chéret's coloring is tender, there is fantasy in many of his compositions—in one a long procession of Pierrots and old-fashioned Parisian beauties comes from the moon, dancing and swaying down the canvas—and there are a number of attractive studies of heads of lovely women; but it is all too fancifully pretty—Watteauesque, if you like, but far from Watteau.

The Galerie Haussmann recently exhibited some drawings said to be by Ingres in his youth and discovered by his heirs in an old album. They are supposed to have been made by the young painter during his first

sojourn in Italy, when he studied antiquity. But critics are not altogether convinced that Ingres is their author: it is true that Ingres' earlier drawings are little known and it is difficult to form a sure judgment, but the designs exhibited are by no ordinary craftsman and may well be what the family think them. They seem to have little in common with the painter's later work, but there is no cut and dried rule in the development of genius.

Renoir's remarkable painting known as "Les Laveuses" has been shown recently at the Barbazanges Gallery, a brilliant, what the French call lyrical picture; and at the Hodebert Gallery, Seurat's "Les Poseuses"—three exquisitely painted nudes, standing or sitting, with their toilet accessories picturesquely arranged, and a sharp contrast drawn between them and a clothed woman wearing a basque, full skirt and large "bustle," who figures in an enormous painting on the wall behind them. This picture has been for a long time in Germany and is now on its way to America, purchased for the Barnes Collection. It will be recalled that Seurat's "Le Cirque" was not long ago presented to the Louvre by its American owner, the late John Quinn.

The Louis Philippe exposition at the Hôtel Charpentier Gallery has been a great success, and also represents a change in taste with regard to that often criticised period. We are told that Louis Philippe furniture and ornaments, after having been scornfully relegated to garrets and the back shops of antiquarian dealers, are now occupying a place of honor and are "à la mode." Among the artists represented were Ingres, Ary Scheffer, Honoré Daumier and J. D. Court, whose portrait of Madame D. Lebaudy—an elaborately gowned coquette of the *haute bourgeoisie* of that time—is striking. Among the furniture was the famous empire desk belonging to King Louis Philippe, which was injured during the revolution of 1848. This desk, bearing the marks of the revolutionaries' spikes, has now been placed in the Musée Carnavalet.

The Carnavalet Museum is becoming richer and richer and even more frequented than usual. There are constant donations of historical works of art and other objects. It is the best place to go for a study of the history of Paris, ancient and modern.

Amongst its latest acquisitions are two portraits of Henri Rochefort, the famous journalist and opponent of Napoleon III, one painted by the Swiss artist, Baud-Bovy, in 1875, which reminds one of Manet; a portrait of Blanqui, by Carrière, and a Hubert-Robert picturing the transfer of the remains of Jean-Jacques Rousseau from Ermenonville to the Panthéon. This fall the Director of the Carnavalet, M. Robiquet, an active connoisseur, has the intention of founding a society of "Amis de Carnavalet," through which to receive gifts and money donations for the development and upkeep of this valuable museum.

By the collaboration of three men, Mr. Welles Bosworth, the architect, M. Paul Léon, and M. Desboutsins, who specializes in the new processes of color reproduction, a copy has been successfully made of the two miniatures from the Book of Hours of Etienne Chevallier (fifteenth century), loaned by the Chantilly Museum to the last year's exhibition at the Bibliothèque Nationale. This difficult work has been accomplished for Mr. Rockefeller, whose admiration for this French *chef-d'oeuvre* led him to express a wish for as perfect a copy as could be made. The miniatures are so small that no photographs hitherto have been effective, but the difficulties were overcome in favor of "the generous giver of funds for the restoration of Rheims, Versailles and Fontainebleau," as the French describe him.

LOUISE MORGAN SILL.

The well-known work in sculpture by James Earle Fraser, entitled "The End of the Trail," is to be presented to the city of Waupun, Wisconsin, the gift of Mr. Clarence A. Shaler. The original model of this statue in plaster was exhibited at the Panama-Pacific exhibition in San Francisco in 1914 and was later destroyed by fire. Since that time it has become familiar through pictorial reproduction and small bronzes, but has not been recast full size. The statue which Mr. Fraser will model for the Waupun is to be 12 feet high from the bottom of the horse's hoofs to the shoulder of the Indian. It will be cast in bronze and will be on a stone base the whole mounted on a mound representing the burial mounds of the Indians.

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IN THE NEW YORK GALLERIES—NOVEMBER

This month, which is the initial month of the "art season," sees the opening of exhibitions which cover, with the characteristic scope of New York, shows that contain the products from a wide range in time and country. And as there seems to be an ever-increasing number of exhibitions by contemporary Americans, it seems well that they be put to the acid test of being seen, often in close proximity, with the output of all time and the world at large.

At the Milch Galleries, 108 West 57th Street, until the 13th landscape paintings by John Carlson may be seen, and at the same time a group of water colors by Alice Judson. From the 15th to the 27th there will be on view marines of the California coast by Armin Hansen, the exhibition including some trenchant expressions of his in the etched line. Running concomitantly with this exhibition will be one of lithographs and pencil drawings of Glacier Park by Guy Wiggins.

The Keppel Galleries, 16 East 57th Street, will hold this month an exhibition of etchings by Arthur Heintzelman. This will be retrospective but will include eight new etchings made in Italy during the past year. There are some drypoints among the prints.

The Macbeth Galleries, 15 East 57th Street, will hold a memorial exhibition of the work of Ernest Haskell. It will be remembered that

November is the first anniversary of Haskell's death.

At Durand-Ruel's, 12 East 57th Street, Robert Vonnoh will hold an exhibition of his portrait work. In the gallery preceding the big exhibition room some interesting drawings and prints are to be observed, notably a small but very distinguished pencil drawing by Degas of a young woman with a veil about her neck. This drawing belongs to his early period but already shows a capacity to express form and volume. There are also in this room some of Degas' later work in pastels, a pastel of Pissaro, and some charming drypoints by Mary Cassatt.

The Ferargil Galleries, 37 East 57th Street, announce an exhibition of sculpture by Elizabeth Chase. There will also be a group of silhouettes by Baroness Maydell. From the 14th until December 5 will be shown paintings by Karl Anderson and, at the same time, Arthur B. Davies' collection of drawings by French masters. An artist's discriminating selections are due for much comment and interest.

The latest products of some of the new men such as Kunyoshi, Boyd, Dickinson, Sheeler, Demuth, may be seen at the Daniels Galleries, 600 Madison Avenue.

Landscapes by the California painter, Edward B. Bruce, may be seen at the New Galleries, 600 Madison Avenue.

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Water colors and oil paintings by Robert Hallowell will be on view at the Montross Galleries, 26 East 56th Street.

At the Galleries of P. Jackson Higgs, 11 East 54th Street, there may be seen, in the various rooms, English portraits, Italian primitives, Chinese and Persian potteries.

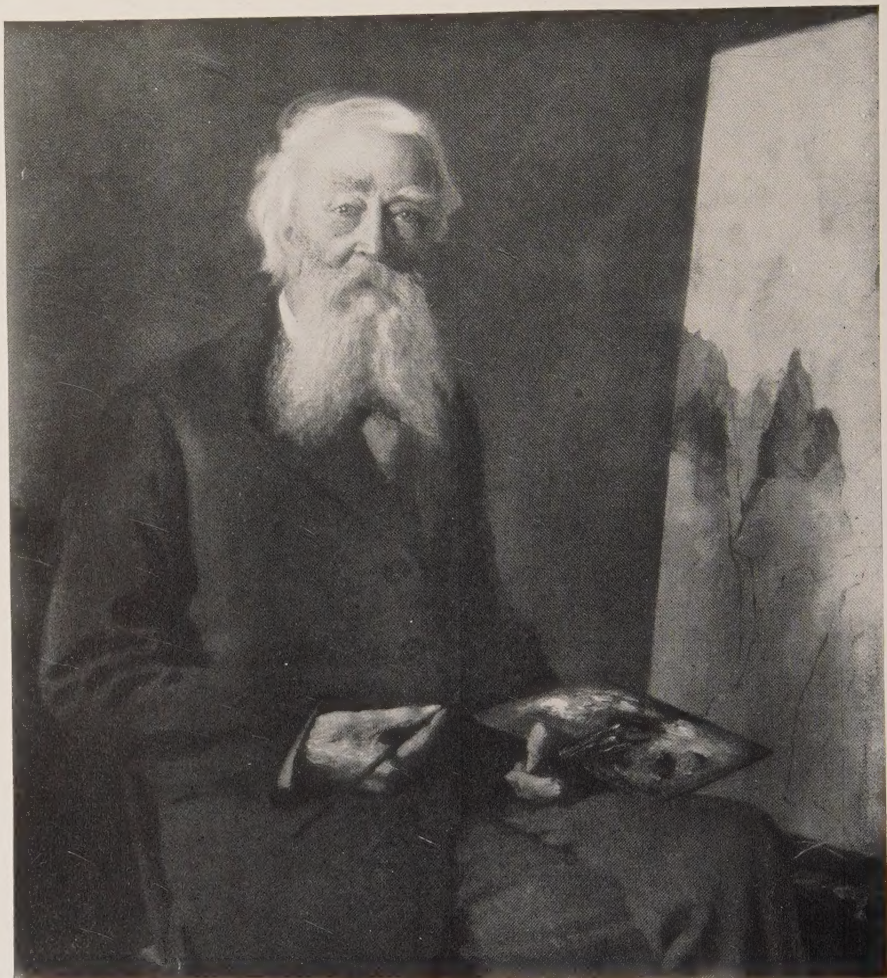
The Howard Young Galleries, 634 Fifth Avenue, will have on view some fifteen paintings by the Italian artist Emma Ciardi, scenes and gardens of Venice, gay with the court figures she knows so well how to sprinkle like flowers through her landscape. In addition to these canvases Emma Ciardi has also completed five panels for the ball room of a New York collector. From November 22 to December 5 may be seen the paintings of ships and the seas by Gordon Grant.

From November 15 to December 4 the New Society of Artists will exhibit in the Grand Central Galleries.

The Kraushaar Galleries will show from time to time during the season a number of works by artists of the French school—paintings by Redon, Fantin-Latour, Courbet and Mary Cassat; drawings by Daumier, Forain, Lautrec and Picasso; and bronzes by Bourdelle, Maillol and Renoir.

Among the paintings to be seen at the Ehrich Galleries are a number of old masters, including a Madonna and Child by Bellini, and portraits by Rubens, Ingres, Gilbert Stuart and Copley.

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